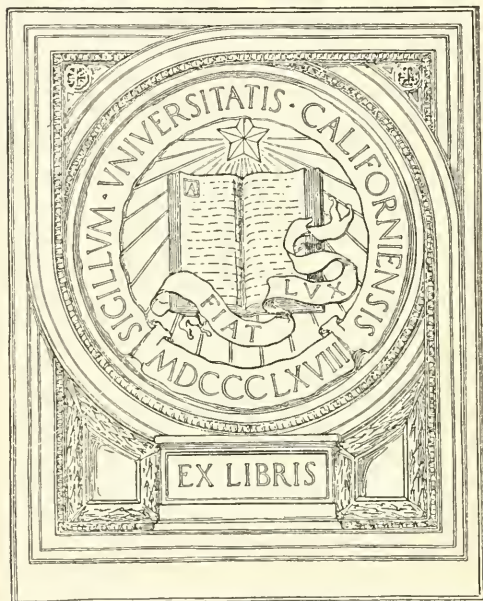


ORAL ENGLISH
AND
PUBLIC SPEAKING
FOR
SECONDARY SCHOOLS
—
SHURTER

UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



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ORAL ENGLISH
AND
PUBLIC SPEAKING

BY
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PROFESSOR OF PUBLIC SPEAKING
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PREFACE

The need of training students in our schools in oral English has passed the stage of argument. Since in everyday life we speak hundreds of times as often as we write it is obvious, from the viewpoint of using language as a *tool*, that training in oral composition is quite as important as practice in the written form. To emphasize written composition more than oral English is, therefore, inconsistent with sound pedagogy.

With training for citizenship as the objective, this book deals with all phases of oral English that lend themselves to more or less formal class instruction, adapted in treatment to the needs of secondary schools. In common usage the term "Oral English" is somewhat elastic. It includes the most elementary forms of spoken language, while "Public Speaking" connotes the more formal relation of a speaker and an audience. Hence, the use of both terms in the title. Notwithstanding the agitation for the incorporation of oral expression in the regular class work in English, no standardization of the content of such work has as yet been effected, as shown by the wide variation of treatment in existing texts on this subject. The present text aims to fix some definite standards; the content and plan of the book, with the reasons therefor, are outlined in the Introduction.

While the needs of secondary schools have been kept primarily in mind, oral English should not, of course, be left for the high school alone, nor in the high school for the teacher of English alone. School training begins, in point

of fact, with the first lessons in the lower grades. Chapters I and II of this book—Oral Reading and Declamation—could profitably be used as a text in the junior high school or upper grammar grades, reserving Chapters III, IV, and V for one or more grades of the high school. Doubtless the ideal place for oral English in the high-school curriculum is to make it an organic part of the regular class work in English, using at least one period each week—or, better still, twenty minutes of the class period twice a week—for oral exercises. The teacher can readily correlate such exercises with the required regular work in rhetoric and composition. The plan here recommended need not and should not interfere with separate classes in the speech arts for more intensive study and practice, whenever the school curriculum will permit. But the point for insistence is, that the general need for at least some basic instruction in speech demands that it be given, first of all, to the students in a school as a whole.

As a suggestive guide for the teacher, I have attempted to block out the text into a total of one hundred and twenty-five lessons, but it is to be understood, of course, that the length and number of the scheduled lessons may be increased or diminished as needs and time demand.

After twenty years' experience as a teacher of oral English and public speaking, the author has learned to stress the practical rather than the merely theoretical aspects of this subject. This book does not deal with any pet theory or method, but aims at results. The mechanical and artificial methods of the traditional "elocutionist" very properly created a prejudice among educators against oral expression as a subject for the school curriculum; but, as in the case of many other pedagogical theories, there is danger of going to the other extreme and totally disregarding certain fundamental essentials in the mechanics or tech-

nique of speech. In this treatise the author has attempted a sane, midway course, including such theory and technique as are necessary for a foundation on which to build, but providing that far more time be devoted to practicing the illustrative exercises, in the belief that the main thing is systematic and continuous practice.

Aside from organization and adaptation of material, one would be rash to claim any appreciable originality in a book of this character. A large number of texts have been drawn upon for suggestions and illustrative material, particularly my other treatises that deal more exhaustively with the respective chapter-subjects in this book. Parts of these treatises have been adapted to the purposes of the present text by the kind permission of the respective publishers, as follows: Allyn and Bacon, *Public Speaking*; The Macmillan Company, *The Rhetoric of Oratory*; Ginn and Company, *Extempore Speaking*; Harper and Brothers, *How to Debate*; and Lloyd Adams Noble, *Winning Declamations and How to Speak Them*.

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ORAL ENGLISH AND PUBLIC SPEAKING

INTRODUCTION

LESSON 1

Definitions and Study Outline

We are to study together for the purpose of improvement in the use of our spoken language. In order to get a general idea as to our field of study, let us first define a few terms that will be dealt with in this book. These definitions will be brief at this point, and later we shall have occasion to consider them more fully.

DEFINITIONS

Oral English means our spoken language. It includes conversation, oral reading, and public speaking.

Public Speaking is oral English delivered by a speaker to a number of individuals called an audience.

Declamation is the oral interpretation to an audience of another's thought. It differs from *oral reading* in that the words are spoken from memory.

Oratory is that branch of public speaking wherein persuasion is effected through an appeal to the emotions of the hearers.

Extempore Speaking, or oral composition, is that kind of public speaking wherein the speaker forms the language for the expression of his thought at the moment of its delivery. In extempore speaking the thought is outlined in advance, while impromptu speaking means no special advanced preparation either of language or of thought.

Argumentation is the process of trying to prove a given proposition as true or false. Argumentation may be oral or written.

Debate is oral argumentation under conditions such that an opponent is present and waiting to reply.

VALUE OF ORAL ENGLISH

The foregoing are some of the various forms of spoken language. Now, more or less study and practice of language in its written form is indispensable, for in certain respects nothing can take the place of practice in writing one's thoughts. But this is by no means all that is meant by language-study. In practical life written language plays a comparatively small part; and if we are to learn the most effective and practical use of English, if we are to master complete self-expression, if we are to be trained to use language as a tool in everyday life, must we not give

some attention to oral expression, to thought-communications by word of mouth? Let us see.

If one is demonstrating a proposition in geometry, or in class telling of some incident in history, or describing to schoolmates a football game or a moving picture show, he wants to be able to do this in a clear, connected, convincing, and interesting manner. A salesman, either during school days or after leaving school, needs not only to know the "talking points" of his wares, but also to be able to drive these points home so his hearers will want to buy his goods. In any kind of discussion one needs to know something of the principles of argumentation and of the ways to convince and persuade men. In some of the professions the ability to speak in public is an imperative need, but outside the learned professions the ability to speak well before an audience adds much to a person's influence and usefulness in a community.

Public discussion is the very life of a government where public opinion rules, and public speaking is essential for leadership. The citizen who can talk readily and effectively in behalf of a worthy cause can usually get what he wants. "There can be no fairer ambition," says Robert Louis Stevenson, "than to excel in talk; to have a fact, a thought, or an illustration pat to every subject; and not only to cheer the flight of time among our intimates, but bear our part in that great international congress,

always sitting, where public wrongs are first declared, public errors first corrected, and the course of public opinion shaped, day by day, a little nearer to the right.”

AN OUTLINED COURSE OF STUDY IN ORAL ENGLISH

What steps are necessary for the development of power in the use of spoken language? It seems plain that before leaving school a boy or girl should be able (1) to read aloud clearly and impressively; (2) to speak effectively to an audience a choice literary selection; (3) to prepare and deliver an address for some special occasion; (4) to think before an audience, extemporizing the language for the thought-expression; and (5) to reason orally in support of one's opinion on a question of vital interest, and to refute opposing views. These are the aims and steps in the development of language that are followed in this book. They include a comprehensive and systematic course in the acquirement of a real command of the English language. Of course, these steps need not be taken in the order given; the outlined course of instruction may be pursued through several grades, and the work may be done either in separate classes or as a part of the regular work in English—either or both. The main thing is, that it should be done at some time and under some plan. The way of doing it will be made plainer as the foregoing outlined course of study is developed in succeeding lessons.

QUESTIONS FOR REVIEW AND DISCUSSION

1. Give examples of what you understand by the terms Oral English, Public Speaking, Oratory, Extempore Speaking, Argumentation, Debate.
2. Give examples drawn from your own experience as to how you have felt the need of cultivating oral English.
3. Give examples of speakers you have heard who needed training in public speaking.
4. How has the World War shown the urgent need of public speakers of all ages in America?
5. What use do you expect to make in the future of your study of oral English and public speaking?

CHAPTER I

ORAL READING

LESSON 2

Getting the Thought

“So they read in the book in the law of God distinctly, and gave the sense, and caused them to understand the reading.” This verse from the Bible (Nehemiah viii, 8) states in concise form the essentials of good oral reading: clearness, intelligibility, and sympathy. The words must be uttered distinctly, so that they may be easily heard; they must be so spoken as to bring out the sense of the discourse; and the utterance must reveal the emotions which the words signify; for “to understand,” in its Scriptural use, means the understanding *heart*, as well as mind.

Reading aloud involves the two processes of *getting the thought* and *giving the thought*. The reader is an interpreter of the author's thought, and he must first find out what the author means, and then orally express the meaning to his audience.

The trouble with much of the reading we hear (and this is also true of silent reading) is, that the reader

has only an indifferent or imperfect grasp of the thought. In order to interpret an author, the thought must be clearly apprehended and fully comprehended, and the feeling of the author must be experienced by the reader; then, in reading, both the thought and the feeling must be transferred to the hearer.

Let us take a concrete example and see what is really meant by "getting the thought." First read silently the following selection for the purpose of tracing out the ideas expressed and of getting the thought as a whole:

"There is a river in the ocean. In the severest drouths it never fails, and in the mightiest floods it never overflows. The Gulf of Mexico is its fountain, and its mouth is in the Arctic seas. It is the Gulf Stream. There is in the world no other such majestic flow of waters. Its current is more rapid than the Mississippi or the Amazon, and its volume more than a thousand times greater. Its waters, as far out from the Gulf as the Carolina coasts, are of an indigo blue; they are so distinctly marked that their line of junction with the common sea-water may be traced by the eye. Often one-half of a vessel may be perceived floating in the Gulf Stream water, while the other half is in the common water of the sea, so sharp is the line and such is the want of affinity between those waters, and such, too, the reluctance, so to speak, on the part of those of the Gulf Stream to mingle with the common water of the sea.

"This curious phenomenon in the physical world has its counterpart in the moral. There is a lonely river in the midst of the ocean of mankind. The mightiest floods of human temptation have never caused it to overflow, and

the fiercest fires of human cruelty, though seven times heated in the furnace of religious bigotry, have never caused it to dry up, although its waves for two thousand years have rolled crimson with the blood of its martyrs. Its fountain is in the grey dawn of the world's history, and its mouth is somewhere in the shadows of eternity. It, too, refuses to mingle with the surrounding waves, and the line which divides its restless billows from the common waters of humanity is also plainly visible to the eye. It is the Jewish race."

Now, if we thoroughly analyze the thought of the above selection, we must give heed to some such queries as the following:

1. *What is the source or setting of the selection?*
It is the introductory part of a lecture by Zebulon Baird Vance, some time a United States Senator from South Carolina, delivered many times in Lyceum courses, and called his greatest platform discourse.

2. *What is the theme of the selection?* Just as the Gulf Stream is clearly distinguishable in the ocean, so the Jewish race is distinguishable in the ocean of humanity.

3. *What is the central thought of each paragraph?*
Paragraph 1: The Gulf Stream does not mingle with the common water of the sea and thus forms a river in the ocean. Paragraph 2: The Jewish race, refusing to mingle with the common waters of humanity, forms a lonely river in the midst of the ocean of mankind.

4. *What word, phrase, or clause in each sentence carries the principal idea, and what words express new ideas?* Let us italicize such words and phrases in the first four sentences only, and then you can analyze in like manner the whole selection: "There is a *river* in the *ocean*. In the *severest drouths* it *never fails*, and in the *mightiest floods* it *never overflows*. The *Gulf of Mexico* is its *fountain*, and its *mouth* is in the *Arctic seas*. It is the *Gulf Stream*.

5. *Can you group the words that express the successive ideas?* In all composition the thought is developed by groups of words—sometimes a single word—that express a single idea. The reader should learn to recognize this grouping and pause a moment at the end of each group until the idea contained is absorbed by the mind. Taking again only the first four sentences of the preceding selection, and separating the idea-groups by vertical lines, we might analyze the grouping as follows: There is a river | in the ocean. | In the severest drouths | it never fails, | and in the mightiest floods | it never overflows. | The Gulf of Mexico is its fountain, | and its mouth | is in the Arctic seas. | It is the Gulf Stream. |

6. *Can you visualize the thought,—do you see the things narrated and described?* In order to do this, the imagination must come into play. Different readers will see different pictures, but each reader should dwell upon the words that suggest pictures. What

picture, for example, comes to your mind as you read the first sentence? Can you visualize a river flowing through the Atlantic ocean faster than the Mississippi or the Amazon and a thousand times larger than these mighty streams? Do you see the vessel sailing half in the Gulf Stream and half in the common water of the ocean? And then, coming to the "counterpart of this curious phenomenon," can you see the Jewish people, as a "scattered nation," citizens of every civilized nation, and yet a race separate and distinct from the other inhabitants of the world?

7. *Do you feel what you are reading?* Are your emotions quickened so that you sympathize with the thought expressed? Ponder upon the thought—think it over until you feel it. Here, again, different readers may have different emotions, but the point is that in order to make your reading sympathetic, you must awaken the feeling that is appropriate to the thought. Are you, for example, filled with wonder and admiration at the picture of the Gulf Stream? Are you moved to admiration and pathos as you read of the Jews, the "chosen people" of the biblical record, persecuted yet persistent, noted in history for their genius and peculiarities, and, despite long years of "temptation" and "cruelty," surviving today as a unique example of racial solidarity?—"Feel what you are reading."

EXERCISES

Take any of the selections at the end of this Chapter, or other selections assigned by the teacher, and give the thought-analysis in either an oral or written report to the class, answering one after another the questions asked in the foregoing illustrative analysis.

LESSON 3

Giving the Thought

THE VOICE

In the thought-analysis set forth in the preceding lesson, we saw that the key words of a sentence or paragraph should be discovered. Such key words must, in turn, be made to stand out prominently in the oral expression, and this is called *emphasis*. Again, we saw that thought is expressed by successive groups of words that together express an idea. Such grouping must be indicated by proper pauses, and this is called *phrasing*. Now, the voice is the medium for expressing these ideas and relationships. Hence the need of some attention to the technique of speech, and this applies throughout all the processes of learning to read and speak.

What kind of a voice have you, high-pitched or low, clear or husky? Has your voice what is called a nasal tone or is it full and clear? Have you a pleas-

ing voice? Probably you do not know, unless your teacher or some one else has told you. Naturally we all have different voices. Are you making the best use of the voice that you have? We all know what a delight it is to listen to clear, musical, pleasing tones. Singers spend years in cultivating such tones. Then why should not every one, especially while the voice is still being formed, give some attention to the tones he uses in reading and speaking? Your "natural" voice may not be the best for you. By a little attention and the observance of some simple rules, the voice may be infinitely improved.

These three things need attention in voice-culture: making the tone, forming the tone, and placing the tone.

A tone is made, in the first place, with the breath. The air is sent from the lungs through the wind-pipe, or trachea, and strikes the vocal cords stretched across the pharynx. The column of air causes the vocal cords to vibrate and to make a sound. The shaping of the throat and mouth, and the various positions in which we place the palate, tongue, jaws, teeth, lips, etc., cause the different sounds that together make up our speech.

So you will see how the breath is the foundation of tone-making. You must first breathe deeply, so as to have a good supply of air in the lungs; then send this air gently but firmly against the vocal cords, so as not to waste it. Breathe in again at the

natural pauses as you read, so that you do not have to strain and gasp for more breath.

After learning to breathe deeply and regularly (always frequently enough to avoid getting out of breath), the next thing is to learn to relax the throat muscles and to open the mouth so that only clear musical tones may be produced. Try to avoid husky or harsh tones. Think of making the voice clear and pleasing to some one who is listening to you. Keep this idea in mind as you practice the vocal exercises below. If you have not already a good voice, take fifteen minutes daily in such practice for a month or two, and you will be surprised to see how it will improve the quality of your tones.

EXERCISES

1. Take a deep breath (without straining), open the mouth wide, and then give in a single key—chant it, if you please—the sound of *ah*. Repeat this with each inspiration, always beginning gently, so as not to contract the throat muscles. Continue practicing until you can give this sound in a pure, round, pleasing tone.

2. In the same way, with the tongue lying flat in the bottom of the mouth, give the sound *aw*.

3. Similarly, round the lips and sound *oh*.

4. Now sound in slow succession *ah-aw-oh*.

5. Laughing, say *hah! hah! hah!* with a clear “glottis stroke.”

6. Read the following extracts in a clear, bright, joyous tone:

a. While still young tune your tongue.

- b. The world is so full of a number of things,
I'm sure we should all be as happy as kings.
- c. There is nothing like fun, is there? I haven't any
myself, but I like it in others. O, we need it!
God has made sunny spots in the heart; why
should we exclude the light from them?
- d. Hear the mellow wedding bells,
Golden bells!
What a world of happiness their harmony fore-
tells!
Through the balmy air of night
How they ring out their delight!—
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells—
Of the bells, bells, bells, bells,
Bells, bells, bells—
To the rhyming and the chiming of the bells!

LESSON 4

Articulation

Next to a good voice, a distinct and correct enunciation of words is essential in reading and speaking. A speaker must first of all be heard; and most of the speakers that you fail to hear have the common fault of indistinct enunciation. Regarding the training of officers for the United States army, Adjutant General H. P. McCain says:

“A great number of men have failed at camp because of inability to articulate clearly. A man who cannot impart

his ideas to his command in clear, distinct language, and with sufficient volume of voice to be heard reasonably far, is not qualified to give commands upon which human life will depend. Many men disqualified by this handicap might have become officers under their country's flag had they been properly trained in school and college. It is to be hoped, therefore, that more emphasis will be placed upon the basic principles of elocution in the training of our youth. Even without prescribed training in elocution, a great improvement could be wrought by the instructors in our schools and colleges, regardless of the subject, insisting that all answers be given in a clear, well-rounded voice; which, of course, necessitates the opening of the mouth and free movement of the lips. It is remarkable how many excellent men suffer from this handicap, and how almost impossible it is to correct this after the formative years of life."

Articulation has to do primarily with the consonant sounds in a word; pronunciation, with the vowel sounds. Hence the general rule: "Take care of the consonants, and the vowels will take care of themselves." You may mispronounce a word by failing to give the proper vowel sound or accent, but if you articulate distinctly the consonant sounds, your speech will be distinct. While every word one utters is a test in articulation, it is a good plan to practice consciously to bring out—over-distinctly, if you please—the initial and final consonants; to get a free movement of the lower jaw, so that the tones may go out through a well-opened mouth; to focus the tone toward the front, and not in the mouth or throat; to avoid speaking so rapidly that words are all run

together; to speak with enough snap and promptness so that you do not drawl your words; to keep the tongue in the mouth so as to avoid lisping; and to train the organs of articulation to take an accurate position for each consonant sound. There is no surer or better way for improving the articulation than that of exercising the voice and articulatory organs on the elementary consonant sounds and on difficult combinations. Whenever you find sounds or combinations that trouble you, practice on these over and over again until you have mastered them.

EXERCISES

Practice separating distinctly the syllables in the following words: government, citizenship, geography, zoology, athletics (three syllables only), momentarily, chronological, incomparably, necessarily, instrumentality, irrefragibility, colloquially, temporarily, disciplinarian, authoritatively, inexplicable, congratulatory, monocotyledonous.

Practice reading the following, and be sure to articulate separately and very distinctly every consonant sound:

1. Goodness centers in the heart.
2. Make clean our hearts.
3. Bring a bit of buttered brown bran bread.
4. Dick dipped a tippet in the dipper and dripped it.
5. The fading flowers breathe forth fresh fragranee.
6. Henry Hingham has hung his harp on the hook where he hitherto hung his hoop.
7. Curtis Kirkham Kames cruelly kept the kite while his cousin Catherine Kennedy cried.

8. Lucy likes light literature.
9. The cat ran up the ladder with a lump of raw liver in her mouth.
10. She says she shall sew a sheet.
11. Should such shapely sashes shabby stitches show?
12. The soldiers wineed whilst the shells burst in the midst of the tents.
13. Through the street the strident stripling strides.
14. Beneath the booths the youths found cloths, moths, paths, and wreaths.
15. If one of the twines of a twist do untwist
The twine that untwisteth, untwisteth the twist.
16. With stoutest wrists and loudest boasts,
He thrusts his fists against the posts
And still insists he sees the ghosts.
17. I did not say wig, heart, ear, hair, and all; but I said
whig, art, hear, air, and hall.
18. Speak the speech, I pray you, as I pronouned it to
you, trippingly on the tongue. But if you mouth it, as many
of your players do, I had as lief the town crier spake my
lines.
—*Shakespeare.*
19. And the Gileadites took the passages of Jordan before the Ephraimites: and it was so, that when those Ephraimites which were escaped said, Let me go over; that the men of Gilead said unto him, Art thou an Ephraimite? If he said, Nay; then said they unto him, Say now Shibboleth; and he said Sibboleth: for he could not frame to pronounce it right. Then they took him and slew him at the passages of the Jordan: and there fell at that time of the Ephraimites forty and two thousand.

—*Judges xii, 5, 5.*

LESSON 5

Pronunciation

Articulation, as we have seen, refers to distinctness in uttering words. Pronunciation refers to correctness of sound and accent. We must learn to give the correct sounds in pronouncing words. Anyone will make an occasional mistake in pronunciation, but everyone should know and practice the correct pronunciation of the more common words. Remember that pronunciation is quite as much a matter of habit as of knowledge, and that a "provincial" habit of mispronouncing words grates on the ears of those who know good usage. The dictionary shows how words are pronounced by the best speakers. You must, therefore, "get the dictionary habit" and look up all words of which you are not sure.

EXERCISES

1. Practice giving the more common elementary sounds:

ā as in fate		ōō as in noon
ă as in am		ōō as in foot
ä as in arm	<i>ā as in far</i>	ou as in out
ą as in all	<i>ark</i>	ow as in cow
ē as in eve	<i>after</i>	s as in hiss
ē as in fern		s as in usual
ē as in end	<i>con's</i>	sh as in hush
ī as in ice	<i>clence</i>	thr as in thin
ī as in ill	<i>mark</i>	th as in then
ō as in old	<i>bark</i>	ū as in use
ô as in order	<i>same</i>	û as in furl
ô as in not	<i>out</i>	ũ as in up
oi as in oil	<i>task</i>	wh as in which

2. With the help of the dictionary, test yourself on the following list of words. Add to this list other words that you or others are inclined to mispronounce:

accent	cantonment	either	kept
acclimated	cayenne	encore	legend
adept	chastisement	English	matinee
adult	cleanly	envelope	museum
again	clique	epoch	national
amenable	column	faucet	oath
Arab	combatant	February	oaths
asphalt	contrary	finance	often
athlete	coterie	gape	piano
bade	courtesy	genuine	pretty
biography	data	God	recess
bicycle	decade	granary	Rio Grande
biology	deficit	harass	route
blouse	depot	hearth	sirup
bouquet	depths	heinous	toward
bravado	detail	hypocrisy	umbrella
bulk	docile	interesting	vaudeville
calm	dog	Italian	with
canine	duty	juvenile	

root.
recognize
arctic
address

LESSON 6

Pitch

Is your voice high-pitched, medium, or low? Do you screech when you speak or read, or do you mumble in a low tone? Can you easily change the pitch of your voice? Are you in the habit of changing it in reading? Every person has naturally a certain pitch

of voice in which he or she can speak or read or sing with greatest ease. Girls' voices are generally pitched higher than are those of boys, and as one grows older the pitch commonly becomes lower; this is what is meant by "voice changing." Often we find that one has acquired the habit of speaking all the time in a high, squeaky, thin tone, while another mumbles in an unnaturally low tone. One with a high-pitch voice usually has what is called a "head tone," and frequently talks with a nasal twang, while one with a very low-pitch voice "swallows the tone," and does not send it out to the hearer. Either of these faults should be corrected by finding one's median pitch, that is, the one from which the pitch can easily move upward or downward. Just as we do not always sing in the same key, so varied pitch in reading should be sought. For example, in voicing ideas that are joyous or light or exciting, we should speak in a rather high pitch; and on the other hand, when expressing grand or sublime or solemn thoughts, we should employ a low pitch.

EXERCISES

1. On the musical scale a bass voice will vary from about G (bass staff) to D, and the tenor from about middle C to G. Test the average pitch of your voice on a piano or organ.
2. Test the compass of your voice by sounding *ō* up and down the musical scale.
3. Say in a monotone, "Repeat it over and over again," in just as low a pitch as you can. Then pronounce it in a

slightly higher pitch, and so on until you reach the highest pitch possible. Now turn about and gradually come down until the lowest possible pitch is reached.

4. Begin very low, then pronounce with a rising slide of the voice: "Are you going home to-day?"

5. Begin in as high a pitch as possible, then give in a pronounced falling slide: "Now my voice goes tumbling down."

6. Read in high pitch:

Ring out the old, ring in the new!
Ring, happy bells, across the snow;
The year is going, let him go;
Ring out the false, ring in the true.

7. Read in medium pitch: There is a river in the ocean. In the severest drouth it never fails, and in the mightiest floods it never overflows. Its banks and its bottom are of cold water, while its current is of warm. The Gulf of Mexico is its fountain, and its mouth is in the Arctic Ocean. It is the Gulf Stream.

8. Read in low pitch: The heavens declare the glory of God, and the firmament showeth his handiwork. Day unto day uttereth speech, and night unto night showeth knowledge.



LESSON 7

Inflection

By inflection is meant the slide of the voice from one pitch to another. This change of the voice may be on a single word, or throughout a phrase or sentence. The two principal movements are the rising

(\frown) and the falling (\smile) inflection. But these movements may be so shaded or so combined that they tell more truly what we mean than do our words. It is the power of inflection to change the meaning of words that gave rise to the old saying: "It is not so much what you say, as how you say it."

The general principle is, that the rising inflection expresses inquiry, doubt, uncertainty, incomplete thought; the falling inflection indicates positiveness, certainty, completeness of statement. Sometimes both the rising and falling inflections are used on a single word. This is called the *circumflex*, and usually denotes a double meaning, as in irony, when one really intends the opposite of what the word itself means.

Inflections in reading should be varied and natural, and suited to the thought and emotion. Absence of inflection—reading on a dead level—is monotonous and inexpressive. But note that the stronger the feeling the less the inflection. When we are simply explaining the thought, the inflections of the voice are naturally more varied and pronounced. Deep emotion and a "wiggly voice" do not go well together. When the thought gives rise to strong feeling, it gives way to such feeling, and the emotion is best voiced in more nearly a monotone.

Practice the exercises that follow, and make sure that you have control over the matter of inflection.

EXERCISES

1. Take the sentence, "Oh, he's all right." Give it first with the rising inflection, so as to express faint praise, or polite doubt, or uncertainty of opinion. Then give it with the falling inflection, expressing enthusiastic certainty that he is all right.

2. In the same manner, the sentence, "I have had a delightful time," when spoken by a frivolous girl to her hostess at the close of a party, would take an altogether different inflection when uttered more sincerely by another to a close friend. Mimic the two characters in repeating this saying, and observe the difference.

3. By the use of the circumflex, express the irony in the italicized words: "Ugh! *he* is my *friend*!"

4. Express the certainty and completeness of statement as indicated by the falling inflection in the following:

Marley was dead, to begin with. There is no doubt whatever about that! The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner! Scrooge signed it! And Scrooge's name was good upon 'Change for anything he chose to put his hand to! Old Marley was dead as a doornail!

5. Another application of the general principle of inflection is, that a direct question—one that can be answered by yes or no—takes the rising inflection, while an indirect question, or one that cannot be answered by yes or no, takes the falling inflection. See how this rule works out in the following:

Scrooge knew he was dead? Of course he did. How could it be otherwise?

LESSON 8

Emphasis

By means of emphasis we bring out prominently the words that are the most important for the expression of the thought and feeling. This may be done in several ways, the principal means being:

(1) By pausing before or after a word, and in this way calling particular attention to it.

(2) By taking more time in pronouncing an important word.

(3) By putting special stress on a word. By "stress" is meant a sudden increase of force, just as you denote the accented syllable of a word. In fact, in words of two or more syllables, stress is simply additional accent.

In order to emphasize correctly, one must first, of course, have a clear understanding of the thought to be expressed. Then bring out prominently the words that express the principal ideas, the new ideas, and the contrasted ideas. Do not emphasize at random, or too much. For example: "Destiny is not a matter of chance. It is a matter of choice." If you read these two sentences all in a monotone, giving equal value to each word, you fail to express the thought. Four of the words plainly need emphasizing. *Destiny* is one, for it expresses the first main idea in the statement. *Not* should be stressed, otherwise we might think that destiny is a matter of

chance. And *chance* needs emphasizing, both because it is an important word and also because it is contrasted with *choice* in the next sentence. The big idea in the second sentence is contained in *choice*. So emphasis should be placed as follows: *Destiny* is *not* a matter of *chance*. It is a matter of *choice*.

EXERCISES

1. Emphasize the italicized words in the following:

- a. The Bible says, *not* that *money* is the root of all evil, but that the *love* of money is the root of all evil.
- b. The great use of a school education is not so much to teach *things*, as to teach you how to *learn*—to give you the noble art of *learning*, which you can use for yourself in after life on any matter to which you choose to turn your mind. And in what does the art of learning *consist*? First and foremost, in the art of *observing*. That is, the boy who uses his *eyes* best on his book, and *observes* the words and letters of his lesson most accurately and carefully, *that* is the boy who learns his lesson *best*.

2. Pause at the dashes in the following extract, and note the effect in way of emphasis:

Training in public speaking is not a matter of externals—primarily; it is not a matter of imitation—fundamentally; it is not a matter of conformity to standards—at all.

—ESENWEIN.

3. Determine for yourself what words should be emphasized in reading the following:

- a. In the honeybee's home there is a large family. First there is the mother, called the queen bee, who lays the eggs for the whole colony. Then there are thousands of daughters as like as one pea is like another. These are called workers, for it is they who do all the work in the hive. The drones, their brothers, are fine gentlemen who never gather honey or pollen, nor do any work, but stay at home and are taken care of by their sisters.
- b. There is a time in every man's experience when he arrives at the conclusion that envy is ignorance; that imitation is suicide; that he must take himself, for better or for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed upon that plot of ground that is given him to till. The power that resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Therefore, my text is, Trust thyself. Is it not an iron string to which vibrates every heart?
—EMERSON.

LESSON 9

Rate

The question of how fast one should read cannot be answered in a single sentence. First, there is the question of general rate of movement. All people do not naturally speak with the same rapidity. One who is of a nervous temperament, or quick of move-

ment, will probably talk faster than a calm, slow-going person. But the one may talk too rapidly and the other too slowly for the most effective utterance. So it is in reading; one person may need to slow down, and another may need to speed up. On the one hand, a reader should always go slowly enough to enunciate clearly, and, on the other hand, he should avoid a monotonous drawl.

Aside from the matter of prevailing rate, a reader should vary the rate to correspond with the changing ideas and emotions. This is one way of making your reading natural, for in ordinary conversation the rate is constantly changing. In animated, playful, or buoyant moods, the rate is fast. In unemotional matter, moderate rate is required, while deep emotions of solemnity or awe require very slow movement. Practice using the appropriate rate in the exercises that follow.

EXERCISES

1. Read each of the following sentences in the same rate :

“I can’t recall what I did with my knife. Oh, now I remember—I gave it to Mary.”

Now say the first sentence slowly, and the last two quickly and note how natural is the effect.

2. If you are in the habit of reading everything rapidly, use your will and *compel* yourself to go more slowly; think of the necessity of impressing the thought upon the minds of your hearers as you proceed. Read the following with the indicated rate, and note the effect :

Fast:

Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Pointing tails and pricking whiskers,
Families by tens and dozens,
Brothers, sisters, husbands, wives—
Followed the Piper for their lives.

Moderate:

Flower in the crannied wall,
I pluck you out of the crannies,—
Hold you here, root and all, in my hand,
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

Slow:

Lord, thou has been our dwelling-place in all generations. Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.

LESSON 10**Phrasing**

The proper use of pauses is a great aid in making one's reading more intelligible and impressive. Pauses may come between words, phrases, clauses, or sentences. One may pause for the purpose of emphasis. But the pausing we are now concerned

with refers to the rest or cessation of voice between the words or groups of words that express the successive ideas—for in good reading we must express ideas and not merely call out words. Now, in oral expression those words that together express an idea are called a *phrase*, and phrases are to be given in a single breath, without pausing. Between phrases come pauses of greater or less length. To express ideas rather than simply single words, and to separate the ideas by proper pauses between them—this is phrase-reading, or *phrasing*. And this is what good reading must always be. A reader should learn to let the eyes keep a trifle ahead of the voice and take in a phrase at a glance, so that it may be expressed as a thought-unit.

Now the absence of good phrasing will appear in one of two ways: first, by practically no pauses at all, or, secondly, by pausing too frequently. One fault is as bad as the other. To continually pour out words, like a school-boy “speaking a piece,” shows an utter lack of discrimination between the thought-units; and pausing “every other word,” as we say, shows a similar lack.

Remember that a pause means—or should mean—just as much as, and often more than, the spoken word. Correct pausing, or phrasing, is the result of clear thinking. A pause is not merely “an interval of time,” for the reader’s mind is employed in seeking and weighing the thought or idea that follows.

No wonder that we speak of the "eloquence of silence."

EXERCISES

In order to cultivate easy, thoughtful, natural phrasing, practice reading the following selections by pausing a greater or less time at the vertical lines, *but nowhere else*. Read with evenness of movement—not "steady by jerks"—and make the indicated phrasing perfectly natural to yourself. But at the same time be sure you do not pause perceptibly except at the vertical lines:

- a. Comrades, | leave me here a little, | while as yet 'tis
early morn, | Leave me here, | and when you want me |
sound upon the bugle horn.
- b. The Lord is my shepherd: | I shall not want. | He
maketh me to lie down in green pastures, | he leadeth
me beside the still waters. | He restoreth my soul: |
he leadeth me in the paths of righteousness for his
name's sake. | Yea, | though I walk through the
valley of the shadow of death | I will fear no evil: |
for thou art with me; | thy rod and thy staff | they
comfort me.

LESSON 11

Force

Good reading must always be sympathetic. When ideas stir the emotions, the feeling should find expression in the voice. You must not only feel what you are reading, but you must put this feeling into the reading. If you do, a listener will say that you read with "earnestness," or "energy," or

“strength,” or “force.” If you do not, you will be called “dull,” “dry,” “lifeless,” “without force.”

Force, then, refers to the energy, the power with which one speaks. Forceful expression often results in a louder tone, but not always, for sometimes the strongest feelings are voiced in quiet tones. It must be remembered that force in oral expression is always a result of the emotions that are connected with the ideas one is expressing, and therefore it cannot be put on from the outside. However, one who is naturally timid or subdued or lifeless can wake himself up by an exercise of the will. On the other hand, one who reads in a loud, blustering manner should learn to subdue his tones, and to vary his force by using it in such manner and places as the thought requires. Watch yourself in these respects, and practice reading the selections that follow in order that you may learn to appreciate and use the different kinds and degrees of force that natural, effective reading requires.

EXERCISES

Practice reading the following selections with the proper kind and degree of force:

1. *Gentle:*

O hark, O hear! how thin and clear,
And thinner, clearer, farther going;
O sweet and far, from cliff and scar,
The horns of Elfland faintly blowing.

2. *Moderate:*

Once or twice in a lifetime we are permitted to enjoy the charm of noble manners, in the presence of men or women who have no bar in their nature, but whose character emanates freely in their word and gesture. A beautiful form is better than a beautiful face; a beautiful behavior is better than a beautiful form: it gives a higher pleasure than statues or pictures,—it is the finest of the fine arts.

3. *Strong:*

As the line halted Napoleon shouted to the drummer-boy, "Beat a retreat!" The boy stepped forward, grasped his drumsticks and said, "Sire, I do not know how. Desais has never taught me that. But I can beat a charge. Oh! I can beat a charge that will make the very dead fall into line. I beat that charge at the Pyramids once. I beat it at Mount Tabor, and I beat it again at the Bridge of Lodi. May I beat it here?"

LESSON 12

Volume

If you were speaking of a mountain daisy, you would naturally use a lighter, thinner tone than in describing a mountain. So, if you were telling at one time about an undersized man, and at another time about a giant, the size of each object would be measured, in a way, by the size of your voice. That is, when we express ideas of bigness, we naturally use a big voice, and this is what is meant by *volume*. Certain words or sentences or parts of almost any selection should be heavier and bigger than other

parts. This, as you will see, is another way of bringing out that *variety* in expression which will make your reading less monotonous and more natural. In order to use increased volume first *think* of the idea to be expressed, then express it with a big voice,—expanding the words, *roll* them out, not necessarily louder, but bigger, taking more time than usual in pronouncing them.

EXERCISES

Practice the use of volume on the selections that follow, but be sure that you first get the idea of bigness; then see how natural it is to use volume to express such ideas.

1. It grew, a starlit flag unfurled!
It grew to be Time's burst of dawn.
He gained a world; he gave that world
Its grandest lesson: "On! sail on!"
2. Let me say with my last breath, "Independence now,
and independence forever!"
3. Standing hand in hand, and elapsing hands, let us
remain united; citizens of the same country, members of the
same government, united now and united forever.

LESSON 13

Quality

By quality of tone we mean the way the voice sounds. The term is often used in two senses, in a general and in a special or technical signification. In its general sense we distinguish voices by their

differences in quality. A person is known by his voice. We say that this person's voice is harsh or grating, and this one's is smooth and pleasing. We speak of how desirable it is to cultivate a pure tone and pleasing quality of voice, in treating of voice culture. The quality of voice is determined by the texture of the muscles controlling the vocal cords and the resonance cavities.

In its more technical sense, *quality* means the tone appropriate for voicing the different emotions. Remember that good reading must not only be intelligible, but also sympathetic. You must not only bring out the thought, but also the feeling in what you are reading. Different feelings, or emotions, will naturally be expressed in different tones. Thus, the quality of tone in the expression of enthusiasm or joy will be different from that expressing anger or sadness. These different tones cannot, of course, be put on from the outside. You must first feel an emotion before you can express it. But the point is, "Get into the spirit" of what you are reading. Make your oral expression truly sympathetic, and don't be ashamed or afraid to show such feeling as the reading requires. This is what is meant by quality or "tone-color."

EXERCISES

What kind of feeling, or emotion, belongs to each of the following extracts? What kind or quality of voice would you use in reading each?

1. Hush! Don't wake the baby.
2. The miserable cur—how I do dislike him.
3. They say that in his prime
Ere the pruning-knife of Time
Cut him down,
Not a better man was found
By the crier on his round
Through the town.
4. But now he walks the streets,
And he looks at all he meets
Sad and wan;
And he shakes his feeble head,
That it seems as if he said,
“They are gone.”

LESSONS 14-24

Selections for Practice in Oral Reading

Following are a few selections for class drill in oral reading, each preceded by some general suggestions as to interpretation and delivery. These should be used for practice in synthetic expression, that is, for rendering effectively a selection as a whole. Other selections can readily be secured, when desired, from the required readings in the English literature classes, or elsewhere.

Students should practice reading these selections in turn, first simply rising from their seats and later stepping out before the class, giving due attention

to the manner of holding the book, the position of the body, and to learning to look away from the printed page to the hearers occasionally. This requires, of course, that it should be phrase reading, thought reading, and not merely word reading; and the ability to look ahead and take in a phrase or sentence at a glance can be acquired by a little practice; indeed, if proper instruction in reading has been given in the lower grades, students using this book will already have formed this habit.

Supplementary exercises in oral reading may consist, when time permits, in asking each member of the class to bring in an interesting selection gleaned from current newspapers or magazines and to read it to the class.

FRANCE AT THE OPENING OF THE WORLD WAR

ROBERT W. CHAMBERS

This selection is adapted from a story published in the *Cosmopolitan* for June, 1916. For a keener appreciation of its meaning, review the history of the Franco-Prussian War and of the part France played at the beginning of the World War. In reading, special effort should be made to present smoothly the many shifting scenes of the war drama, the while voicing the suspense felt in France and the winsome appeal of "the far ery from beyond the Vosges."

On August 5, 1914, in the little town of Ausone, in eastern France, there were few signs of war visible, except the exodus of the young men and the crowds before the bulletins. On one of the bulletin boards was nailed the order for general mobilization; on the other, a terse paragraph announced that on Sunday, August 2, German soldiers had entered the city

of Luxemburg, crossed the grand duchy, and were already skirmishing with Belgian cavalry around Liege and with French troops before Longwy. In other terms, the Teutonic invasion had begun; German troops were already on French soil, for Longwy is the most northern of the republic's fortifications.

And Germany had not yet declared war on either France or Belgium, nor had England declared war on Germany, nor had Austria, as yet, formally declared war on Russia.

But there seemed to be no doubt, no confusion, in the minds of the inhabitants of Ausone concerning what was happening, and what fate still concealed behind a veil already growing transparent enough to see through—already lighted by the infernal flashes of German rifle-fire before Longwy.

Everybody in Ausone knew, everybody in France understood. A great stillness settled over the republic, as though the entire land had paused to kneel a moment before the long day of work began.

Amid the vast silence, as the nation rose serenely from its knees, millions of flashing eyes were turned toward Alsace and Lorraine—eyes dimmed for an instant, then instantly clear again—clear and steady as the sound and logical minds controlling them.

Meanwhile, the spinning world swung on around its orbit; tides rose and ebbed; the twin sentinels of the skies relieved each other as usual, and a few billion stars waited patiently for eternity.

Ausone was waiting, too, amid its still trees and ripening fields. In the summer world around, no hint of impending change disturbed the calm serenity of that August afternoon—no sense of waiting, no prophecy of gathering storms. But in men's hearts reigned the breathless stillness which heralds tempests.

Silently as a kestrel's shadow gliding over the grass, an ominous shade sped over sunny France, darkening the light in millions of smiling eyes, subduing speech, stilling all pulses, cautioning a nation's ardent heart and conjuring its ears to listen and its lips to silence.

And as France sat silent, listening, hand lightly resting on her hilt, came the far cry from beyond the Vosges—the voice of her lost children, the long-mourned Alsace and Lorraine.

Now she had risen to her feet, loosening the blade in its scabbard. But she had not yet drawn it; she still stood listening to the distant shots from Longwy in the north, to the noise of the western wind blowing across the Channel; and always she heard, from the east, the lost voices of her best beloved, calling, calling her from beyond the Vosges.

IN FLANDERS' FIELDS

LIEUTENANT-COLONEL JOHN MCCRAE

The author of the following poem died in France on January 28, 1918, after four years of service with the Canadian troops on the western front. The poem first appeared in London *Punch*, and is reprinted here by kind permission of the author's father, Lieutenant-Colonel David McCrae, of Guelph, Ontario, Canada. This poem and the "Answer" that follows should be read together. By all means avoid rendering the thought and resulting emotions of these appealing poems in a "sing-song." Note that some of the lines require no pause at the end. The best general rule is, to read a poem as you would prose, and the rhythm will take care of itself.

In Flanders' fields the poppies grow
Between the crosses, row on row,
That mark our place, and in the sky
The larks still bravely singing fly,
Scarce heard amid the guns below.

We are the dead; short days ago
We lived, felt dawn, saw sunsets glow,
Loved and were loved, and now we lie
In Flanders' fields.

Take up our quarrel with the foe!
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies blow
In Flanders' fields.

IN FLANDERS' FIELDS

AN ANSWER

C. B. GALBREATH

In Flanders' fields the cannon boom,
And fitful flashes light the gloom,
While up above, like eagles, fly
The fierce destroyers of the sky;
With stains the earth wherein you lie
Is redder than the poppy bloom
In Flanders' fields.

Sleep on, ye brave. The shrieking shell,
The quaking trench, the startled yell,
The fury of the battle hell
Shall wake you not, for all is well.
Sleep peacefully, for all is well.

Your flaming torch aloft we bear,
With burning heart an oath we swear
To keep the faith, to fight it through
To crush the foe, or sleep with you
In Flanders' fields.

THE MAKING OF OUR COUNTRY'S FLAG

FRANKLIN K. LANE

This selection has an interesting history. It was delivered by Mr. Lane, U. S. Secretary of the Interior, before an audience composed of government employees at Washington. Bring out the dialogue naturally, denoting the changes as each character speaks. The last paragraph is a strong climax, and requires sustained feeling and force.

This morning, as I passed into the Land Office, the flag dropped me a most cordial salutation, and from its rippling folds I heard it say: "Good morning, Mr. Flag-maker."

"I beg your pardon, Old Glory," I said, "you are mistaken. I am not the President of the United States, nor the Vice-President, nor a member of Congress, nor even a General in the Army. I am only a Government clerk."

"I greet you again, Mr. Flag-maker," replied the gay voice. "I know you well. You are the man who worked in the swelter of yesterday straightening out the tangle of that farmer's homestead in Idaho."

"No, I am not," I was forced to confess.

"Well, perhaps you are the one who discovered the mistake in that Indian contract in Oklahoma?"

"No, wrong again," I said.

"Well, you helped to clear that patent for the hopeful inventor in New York, or pushed the opening of that new ditch in Colorado, or made that mine in Illinois more safe, or brought relief to the old soldier in Wyoming. No matter, whichever one of these beneficent individuals you may happen to be, I give you greeting, Mr. Flag-maker."

I was about to pass on, feeling that I was being mocked, when the flag stopped me with these words:

"You know, the world knows, that yesterday the President spoke a word that made happier the future of ten million peons in Mexico, but that act looms no larger on

the flag than the struggle which the boy in Georgia is making to win the corn-club prize this summer. Yesterday the Congress spoke a word which will open the door of Alaska, but a mother in Michigan worked from sunrise until far into the night to give her boy an education. She, too, is making the flag. Yesterday we made a new law to prevent financial panics; yesterday, no doubt a school-teacher in Ohio taught his first letters to a boy who will write a song that will give cheer to the millions of our race. We are all making the flag."

"But," I said, impatiently, "these people were only working."

Then came a great shout from the flag.

"Let me tell you who I am. The work that we do is the making of the real flag. I am not the flag, at all. I am but its shadow. I am whatever you make me, nothing more. I am your belief in yourself, your dream of what a people may become. I live a changing life, a life of moods and passions, of heart breaks and tired museles. Sometimes I am strong with pride, when men do an honest work, fitting the rails together truly. Sometimes I droop, for then purpose has gone from me, and cynically I play the coward. Sometimes I am loud, garish, and full of that ego that blasts judgment. But always I am all that you hope to be and have the courage to try for. I am song and fear, struggle and panic, and ennobling hope. I am the day's work of the weakest man and the largest dream of the most daring. I am the Constitution and the courts, statutes and statute-makers, soldier and dreadnought, drayman and street-sweep, cook, counselor, and clerk. I am the battle of yesterday and the mistake of tomorrow. I am the mystery of the men who do without knowing why. I am the clutch of an idea and the reasoned purpose of resolution. I am no more than what you believe me to be, and I am all that you believe I can be.

I am what you make me, nothing more. I swing before your eyes as a bright gleam of color, a symbol of yourself, the pictured suggestion of that big thing which makes this nation. My stars and my stripes are your dreams and your labors. They are bright with cheer, brilliant with courage, firm with faith, because you have made them so out of your hearts, for you are the makers of the flag, and it is well that you glory in the making."

THE POWER OF MUSIC

WILLIAM SHAKESPEARE

The following is an excerpt from the love scene between Lorenzo and Jessica, in *The Merchant of Venice*. The scene must be recalled as one reads the lines: the lovers talking in the moonlight, while from a nearby house is heard sweet music. Musical tones are of course required to echo the thought and sentiment. The rate is generally slow, but note how it should be varied in stanza 2, following a marked transition. Note also what a fine opportunity for expressing a climax is offered in the three lines (stanza 3) ending with "spoils." Begin in a low pitch, then rise slightly in pitch at each succeeding line, with a corresponding increase in force until the climax is reached.

1

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness, and the night,
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubim:
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it. . . .

2

For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing, and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze,
By the sweet power of music.

3

Therefore, the poet,
Did feign that Orpheus drew trees, stones, and floods;
Since nought so stockish, hard, and full of rage,
But music for the time doth change his nature;
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.

THE OTHER FELLOW

WILLIAM HAWLEY SMITH

This selection will furnish an excellent opportunity for practice in emphasis. Go rather slowly through the first paragraph, dwelling upon and emphasizing such words as "yourself" and "the Other Fellow," so that your hearers will get the point of this talk at the outset. Then try to read what the Other Fellow says just as you imagine he would say it in each case.

Dr. Oliver Wendell Holmes says that **in every** one of us there are two persons. First, there is **yourself**, and then

there is the Other Fellow! Now one of these is all the time doing things, and the other sits inside and tells what he thinks about the performance. Thus, I do so-and-so, act so-and-so, seem to the world so-and-so; but the Other Fellow sits in judgment on me all the time.

I may tell a lie, and do it so cleverly that the people may think that I have done or said a great or good thing; and they may shout my praises far and wide. But the Other Fellow sits inside, and says, "You lie! you lie! you're a sneak, and you know it!" I tell him to shut up, to hear what the people say about me; but he only continues to repeat over and over again, "You lie! you lie! you're a sneak, and you know it!"

Or, again, I may do a really noble deed, but perhaps be misunderstood by the public, who may persecute me and say all manner of evil against me, falsely; but the Other Fellow will sit inside and say, "Never mind, old boy! It's all right! Stand by!"

And I would rather hear the "well done" of the Other Fellow than the shouts of praise of the whole world; while I would a thousand times rather that the people should shout and hiss themselves hoarse with rage and envy, than that the Other Fellow should sit inside and say, "You lie! you lie! you're a sneak, and you know it!"

PROSPICE

ROBERT BROWNING

"Prospice," is the Latin for "outlook," or literally, "Look forward." The poet here contemplates the end of life. It requires a mature mind to grasp the thought, and a pupil below the sixth or seventh grades should hardly attempt orally to interpret this poem. The poet would face death open-eyed and fighting. Note the play of the deepest **and** strongest emotions as the "Arch Fear" is first faced, then conquered, and blended, into a "peace out of pain," then the

climax is reached in the expressed faith, trust, and adoration borne by the three closing lines.

1

Fear death?—to feel the fog in my throat,
The mist in my face,
When the snows begin, and the blast denote
I am nearing the place,
The power of the night, the press of the storm,
The post of the foe;
Where he stands, the Arch Fear in a visible form,
Yet the strong man must go;
For the journey is done and the summit attained,
And the barriers fall,
Though a battle's to fight ere the guerdon be gained,
The reward of it all.
I was ever a fighter, so—one fight more,
The best and the last!
I would hate that death bandaged my eyes, and forebore,
And bade me creep past.

2

No! let me taste the whole of it, fare like my peers,
The heroes of old,
Bear the brunt, in a minute pay glad life's arrears
Of pain, darkness and cold,
For sudden the worst turns the best to the brave,
The black minute's at end,
And the elements' rage, the fiend-voices that rave,
Shall dwindle, shall blend,
Shall change, shall become first a peace out of pain,
Then a light, then thy breast,
O thou soul of my soul! I shall clasp thee again,
And with God be the rest!

THE MASTERPIECE OF GOD

ELBERT HUBBARD

In preparation for reading this selection, which will bear intensive work, study a reproduction of the "Mona Lisa." A slow rate, permitting ample time for the imagination to work and for the emotional coloring of the words, is required for effective expression.

The human face is the masterpiece of God. A woman's smile may have in it more sublimity than a sunset; more pathos than a battle-scarred landscape; more warmth than the sun's bright rays; more love than words can say. The human face is the masterpiece of God.

On the walls of the Louvre, in Paris, hangs the "Mona Lisa" of Leonardo da Vinci. This picture has been four hundred years an exasperation and an inspiration to every portrait-painter who has put brush to palette. Well does Walter Pater call it "The Despair of Painters." The artist was over fifty years of age when he began the work, and he was four years in completing the task.

There is in the face all you can read into it and nothing else. It is as silent as the lips of Memnon, as voiceless as the Sphinx. It suggests to you every joy that you have ever felt, every sorrow you have ever known, every triumph you have ever experienced.

This woman is beautiful, just as all life is beautiful when we are in health. She has no quarrel with the world—she loves and she is loved again. No vain longing fills her heart, no feverish unrest disturbs her dreams, for her no crouching fears haunt the passing hours—that ineffable smile which plays round her mouth says plainly that life is good.

Back of her stretches her life, a mysterious purple shadow. Do you not see the palaces turned to dust, the broken col-

umns, the sunken treasures, the creeping mosses, and the rank ooze of fretted waters that have undermined cities and turned kingdoms into desert seas? The galleys of pagan Greece have swung wide for her on the unforgetting tide, for her soul dwelt in the body of Helen of Troy, and Pallas Athene has followed her ways and whispered to her even the secrets of the gods. Aye! not only was she Helen, but she was Leda, the mother of Helen. Then she was St. Anne, mother of Mary; and next she was Mary, visited by an angel in a dream, and followed by the wise men who had seen the Star in the East. And so this Lady of the Beautiful Hands stood to Leonardo as the embodiment of a perpetual life; moving in a constantly ascending scale, gathering wisdom, graciousness, love, even as he himself in this life met every experience half-way and counted it joy, knowing that experience is the germ of power.

Life writes its history upon the face, so that all those who have had a like experience read and understand. The human face is the masterpiece of God.

APPLE BLOSSOMS

WILLIAM WESLEY MARTIN

Have *you* seen an apple orchard in the spring? Then you *can* appreciate the beauty and charm of this rare poem. In order to avoid a sing-song in delivery, vary the emphasis and inflection as you repeat "in the spring," and don't pause before the last lines of stanzas 1, 3 and 5. For the same purpose, as well as to bring out the thought, study carefully for the proper placing of emphasis. Thus in stanza 1, emphasize "apple orchard" and "English"; in stanza 2, "plucked"; in stanza 3, "walked"; in stanza 4, "bridal" and "everywhere"; in stanza 5, "not" and "know." If these words be noted for primary emphasis, other words will naturally receive due secondary emphasis.

1

Have you seen an apple orchard in the spring?

In the spring?

An English apple orchard in the spring?

When the spreading trees are hoary

With their wealth of promised glory,

And the mavis pipes his story

In the spring!

2

Have you plucked the apple blossoms in the spring?

In the spring?

And caught their subtle odors in the spring?

Pink buds bursting at the light,

Crumpled petals baby-white,

Just to touch them a delight!

In the spring!

3

Have you walked beneath the blossoms in the spring?

In the spring,

Beneath the apple blossoms in the spring?

When the pink cascades were falling,

And the silver brooklets brawling,

And the cuckoo bird is calling

In the spring!

4

Have you ever seen a merry bridal in the spring?

In the spring?

In an English apple country in the spring?

When the bride and maidens wear

Apple blossoms in their hair;

Apple blossoms everywhere,

In the spring!

5

If you have not, then you know not, in the spring,
 In the spring,
Half the color, beauty, wonder of the spring.
No sight can I remember,
Half so precious, half so tender,
As the apple blossoms render
In the spring!

THE DAY IS DONE

HENRY W. LONGFELLOW

The mood of this poem must first be appreciated before adequate oral interpretation will be possible. Note that the first three stanzas are description tinged with "a feeling of sadness and longing." Stanzas 4 to 8, inclusive, call for a poem to be read, with a description of the kind desired. And the last three stanzas give the effect of such a poem. At the places noted, slight transitions occur, but there are no marked changes or climaxes. The tone is quiet and pensive throughout, and the rendition most needs a sympathetic quality of voice, the tones colored by the appropriate emotion, so that *you* "lend to the rhyme of the poet the beauty of thy voice."

1

The day is done, and the darkness
 Falls from the wings of Night,
As a feather is wafted downward
 From an eagle in his flight.

2

I see the lights of the village
 Gleam through the rain and the mist,
And a feeling of sadness comes o'er me,
 That my soul cannot resist:

3

A feeling of sadness and longing,
That is not akin to pain,
And resembles sorrow only
As the mist resembles the rain.

4

Come, read to me some poem,
Some simple and heartfelt lay,
That shall soothe this restless feeling,
And banish the thoughts of day.

5

Not from the grand old masters,
Not from the bards sublime,
Whose distant footsteps echo
Through the corridors of Time,

6

For, like strains of martial music,
Their mighty thoughts suggest
Life's endless toil and endeavor,—
And tonight I long for rest.

7

Read from some humbler poet,
Whose songs gushed from his heart,
As showers from the clouds of summer,
Or tears from the eyelids start.

8

Who through long days of labor,
And nights devoid of ease,
Still heard in his soul the music
Of wonderful melodies.

9

Such songs have power to quiet
The restless pulse of care,
And come like the benediction
That follows after prayer.

10

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

11

And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents, like the Arabs,
And as silently steal away.

RECESSIONAL

RUDYARD KIPLING

The occasion of this poem was the celebration in England of the fiftieth anniversary of Queen Victoria's reign, known as the "Queen's Jubilee." Representatives from all parts of the British Empire assembled at London in 1897 to do honor to the occasion. David Starr Jordan calls this poem "the noblest hymn of the century." As a general rule—exceptions being found in stanzas 2 and 3—the rising inflection should be maintained in each stanza until the prayer, or direct invocation, is reached in the last two lines. The falling inflection should be used on "yet" (for the purpose of emphasis), also on "forget" in each instance. Try the effect of placing very strong emphasis on the first "forget," then make the clause that follows an echo of the first, with less pronounced emphasis on any one word. Note that special emphasis is required on "Thee," in stanzas 4 and 5. The "reeking tube and iron shard" (line 2, stanza 5) refer to cannon and battleships, the latter being much in evidence upon the occasion which inspired this poem.

1

God of our fathers, known of old—
Lord of our far-flung battle-line—
Beneath Whose awful Hand we hold
Dominion over palm and pine—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

2

The tumult and the shouting dies—
The captains and the kings depart—
Still stands Thine ancient Sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

3

Far-called our navies melt away—
On dune and headland sinks the fire—
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!

4

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe—
Such boasting as the Gentiles use,
Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

5

For heathen heart that puts her trust
In reeking tube and iron shard
All valiant dust that builds on dust,
And guarding calls not Thee to guard—
For frantic boast and foolish word,
Thy mercy on Thy People, Lord!

HYMN OF FREEDOM

MARY PERRY KING

This hymn was inspired by the World War, and is used by kind permission of the author. Special care must needs be exercised to avoid reading this poem in a "sing-song." Note that it sometimes takes two or three lines to complete an idea or thought.

Unfurl the flag of Freedom,
Fling far the bugle blast!
There comes a sound of marching
From out the mighty past.
Let every peak and valley
Take up the valiant cry:
Where, beautiful as morning,
Our banner cuts the sky.

Free-born to peace and justice,
We stand to guard and save
The liberty of manhood,
The faith our fathers gave.
Then soar aloft, Old Glory,
And tell the waiting breeze
No law but Right and Mercy
Shall rule the Seven Seas.

No hate is in our anger,
No vengeance in our wrath;
We hold the line of freedom
Across the tyrant's path.
Where'er oppression vaunteth
We loose the sword once more,
To stay the feet of conquest,
And pray an end of war.

CHAPTER II

DECLAMATION

LESSON 25

The Nature and Value of Effective Declamation

Declamation is memorized reading. It constitutes the second step in oral English, and the first step in the training of the speaker as distinguished from the reader. But, since it is memorized reading, all the elements of effective reading considered in Chapter I must needs be constantly employed.

What is a Declamation?—In modern usage a declamation signifies a selection, be it prose or poetry, that is prevailingly serious in tone, the thought and words of which are assimilated and adopted by a speaker as his own, and memorized and delivered for the purpose of convincing or persuading an audience of certain ideas or truths. From this viewpoint practice in declaiming aims directly to train the boys and girls in our schools for citizenship—in the kind of speaking the American citizen will be called upon to employ. I have said that the purpose of a good declamation must be to convince or persuade the hearer—to convey a real message; and whether or not this definition conforms with universal usage, it

is the sense in which the term is used in this book. Selections that are chosen for purposes of mere entertainment, "funny" pieces, dramatic readings, dialogue, impersonations, etc., are not considered declamations. We are not now concerned with the training of the mere entertainer, the dramatic reader, or the actor, but only with the public speaker.

Value of declamation.—Practice in declaiming has the very obvious advantage of furnishing the beginner in the art of public speaking the words for his message to an audience, leaving him free to devote his attention to the cultivation of skill in delivery. And, too, under the guidance of a teacher, he can repeat parts of the selection, when desirable, for review and improvement in presentation. But while declamation may be made extremely valuable for foundation work in delivery, it may be of much or of little value, depending upon the observance of the directions that follow.

Choose a declamation that appeals to you.—If you are to reproduce well the thoughts and feelings embodied in an author's words, your own thoughts and feelings must respond sympathetically. Your teacher cannot, therefore, select for you, for in the final decision the declamation must be one that you like.

Choose a declamation that you can handle.—A selection may appeal to you, and yet not be adapted to your age or sex. It may be so deep or abstruse

that it is beyond your grasp. Again, a given selection, such as an address to a jury, may be good for a boy but not for a girl. You should try to select something that comes within the range of your own possible experience. Always bear in mind that the selection is to be assimilated and delivered as your own, and if it is beyond your age and experience you can hardly interpret it to others.

Choose a selection that is adapted to the occasion.—That is, choose with reference to the occasion of its delivery by *you*. Is the selection now of vital interest to your audience? Many speeches that were delivered a long while since have what we call a “universal appeal”; their content is just as vital and interesting to present-day audiences as to those of past times. This is not true, however, of many great utterances which hit the mark at the time of delivery, but which today have only an historical interest; for example, Mr. Bryan’s “Cross of Gold” speech, which won him the nomination for the presidency in 1896. Few people nowadays would be interested in listening to a discussion of Free Silver versus the Gold Standard. Further, a declamation should be not only timely and of present interest, but it should be easily separable from the occasion of its first delivery. This would rule out “Spartacus to the Gladiators,” for example. Again, avoid selections dealing with hair-raising, blood-curdling, melodramatic situations of The-Midnight-Ride-of-Jennie-McNeal type that are on the

border line between dramatic reading and declamation proper. Choose rather selections that portray the more normal emotions of the average individual and that reveal a refined taste on the part of the speaker. People generally nowadays do not care for selections that suggest in any degree the taste or style of the traditional "elocutionist."

Study your selection in order to assimilate its thought and spirit.—All that was said in Part I relative to the analysis of a selection for oral reading applies also to the study of a declamation: *get the thought and give the thought*. The delivery of a declamation is not nearly as easy a task as it may appear, unless one simply repeats the words of a selection with little or no thought of their full meaning. In an article¹ on "Effective Declamation" Professor Hollister of the University of Michigan says:

Declamation is an art. It is an interpretative art. Like acting and music and the oral interpretation of poetry it is re-creative. It seeks to reproduce in the speaker an appreciation of the thoughts and feelings of another speaker in order that he may express them to others. Its aim is not a phonographic reproduction of words, but a revitalization of the whole experience which once struggled for expression in another.

Memorize your selection thoroughly.—By memorizing is meant not the words merely, but more espe-

¹ Public Speaking Review, Vol. III, No. 3, p. 15.

cially the ideas expressed by the words. Memorizing is not equally easy for all persons, but the task will become easier and less irksome if one adopts a proper method, and, strangely enough, the best method is not used by even mature students until they are taught it. The usual procedure is the nibble-and-repeat method, sentence by sentence, or even word by word. This means not only a fearful waste of time, but a parrot-like repetition of words results in a "phonograph" delivery, because the thought and feeling of the selection are not kept constantly in mind during the memorizing process.

Psychology teaches us that the three important laws of memory are: association, concentration, and repetition. That is, we can memorize ideas most easily when we associate them, or link them together; when our minds are intense, or concentrated; and when the ideas to be memorized are often repeated. Therefore, the best method of preparing a selection for memoriter delivery is:

1. Read the selection in its entirety two or three times, at least, and until you grasp its thought and feeling as a whole and the relation of the larger thought-groups to each other.

2. Divide the thought into a few large groups—rarely ever smaller than a paragraph or stanza—and commit to memory the ideas within each group. Memorize by ideas and groups, and not by words, lines, and sentences. Supply your own words when

those of the author are not recalled. This requires concentration and avoids the "wool-gathering" that often results from mere word-memorizing. After the ideas are committed, the words will come rapidly. Refer to the selection for the words to bridge over the gaps, but always keep the ideas uppermost in your mind. If you follow this method, you will not fail in the delivery, as so often happens, because you happen to forget a *word*!

3. After the selection has been memorized in the way above described, there must be much repetition, for it is only through constant repetition that the words finally become yours. But always keep in mind that it is the ideas, and not the mere words, which you are to impress first upon your own mind, and finally upon the minds of your hearers. The words, however, are the medium for expressing the ideas, and in order to get the exact words of the author there is nothing more important than repetition.

QUESTIONS FOR REVIEW AND DISCUSSION

1. What is a declamation? Do you agree with the definition given above?

2. Give examples of selections you have heard delivered from memory that were declamations, or dramatic readings, or humorous recitations given for mere entertainment. Which did you enjoy most? Which would best train a speaker for selling goods, or raising money for disabled

soldiers, or influencing an audience to help advance a worthy cause?

3. Would a selection on the subject of The Single Tax or Webster's Reply to Hayne be suitable for a pupil in the sixth or seventh grade? Why?

4. Would an extract from Demosthenes' classic oration, "On the Crown," or Cicero's "Against Cataline," or Patrick Henry's "Liberty or Death" be a good declamation? Why?

5. Discuss this statement: "Effective declamation is not a phonographic reproduction of words."

6. Discuss memorizing. What method have you used? Have you tried the method above described? If so, with what success? Are you able to keep the thought of a selection all the time in mind while you are memorizing the words and its expression? If not, you may be sure that your method will not result in the most effective delivery.

LESSON 26

Fundamental Principles of Delivery

You have a declamation well memorized, let us say, and ready for delivery to an audience. What are some of the principles that must govern in its delivery? To discuss this question fully might easily fill a volume, but it seems proper to consider at this point some fundamental principles of delivery that apply equally as well to the other forms of public speaking that are treated in subsequent parts of this book.

Effective speaking requires clear and vigorous

thinking.—It has been said that public speaking consists in thinking before an audience. Any speech, to be worth while, must contain a real message. To convey this message there must be an orderly presentation of the thought, and the thought must be clear and vivid in the speaker's mind *at the moment of its utterance*. Indeed, the degree of clearness and intensity with which one is thinking while speaking marks the difference between a tame and lifeless speaker on the one hand, and a forcible and interesting one on the other. Effective public speaking is simply the science and art of thinking aloud.

Effective speaking must be natural, and not imitative.—This principle most people will readily approve in theory, but the problem is, to make performance tally with theory. If the speaker concentrates his thought on what he has to say in an earnest effort to impress his message upon the minds of his hearers, this will aid mightily in producing a natural style of delivery. The trouble is, that the amateur, sometimes by reason of nervousness, sometimes because he has some fanciful and false notions about "oratory," is wont in speaking to depart from his really natural manner. What do we mean by "natural"? Plainly, one's usual way of talking. In other words, the same manner of speaking that you would use in telling something to a friend, in making him accept your view of a given question, or in getting him to do something that you think he ought to do—

the way that you would talk to an individual in earnest conversation is the very way you should talk to a collection of individuals that make up your audience. The best public speaking is simply enlarged and heightened conversation. It is said of the great abolition orator, Wendell Phillips, that his manner of speaking was "as if he simply repeated, in a little louder tone, what he had just been saying to some familiar friend at his elbow."

It is so easy for the young speaker to fall into a "speaking tone," variously characterized as the "ministerial" or "oratorical" or "elocutionary," or to imitate some speaker whose delivery he particularly admires. But any one is in a bad way when he tries to speak like Demosthenes, or Webster, or Bryan, or like anyone other than himself. Aim for the best individual expression of *yourself*. And the best teacher of expression is not the one who tries to train students after a given "method" or "school of expression," so that all the pupils speak alike, but the best teacher is one who seeks to develop the best individual expression of each student. Public contests in declamation are too frequently only contests among expression teachers; the individuality of the speakers is laboriously drilled out of them in order that they may imitate the delivery of their respective teachers. Such methods are not only harmful, but criminal, for the students who come under such baneful influences are crippled for life.

It is desirable, though not absolutely necessary, for a teacher to have had some training in the technique of expression, but let the student beware of an instructor who has "technique" and nothing else. Common sense and an appreciation of sincere and natural expression are the prime requisites for a teacher; and, to develop these qualities in a pupil, a frequent direction must be, "Say this to me as you would talk to me alone." True, this is not the whole problem of learning to speak to an audience, but it is a start in the right direction.

The natural, the conversational style that I am urging must be, as was said above, "*enlarged and heightened* conversation." The same emphasis, inflection, and tones must be used as in ordinary conversation, but the voice must be sent out to the audience, and greater care must be exercised than in ordinary conversation in employing a clear-cut enunciation, so that the words will not become blurred when they reach the ears of those some distance from the speaker. Fundamentally, however, the most effective public speaking is *direct, strong talk*.

Effective speaking must be purposeful and direct.—Any speech that is worth while must have a purpose behind it. Unless a speaker has a real message—something, if you please, that he very much desires to convey—he has no right to inflict himself upon an audience. Now, when one is speaking with a purpose, be it simply to impart knowledge or con-

vey information, or to convince his hearers of the truth or falsity of a given proposition, or to incite them to a certain line of conduct or action, such purpose can best be effected by a simple, straightforward, and direct style of delivery, as of one individual talking to another. It follows that the speaker, whether delivering a declamation or an original address, must get and hold the right mental attitude toward his audience. This means that you must not think of speaking in monologue or to an imaginary or indefinite group of hearers, but very directly to the people before you. The speaker's art is not that of the actor; you are to speak to, not simply before, your audience. Nor is the speaker's art that of the dancer, but rather that of the wrestler; there must be a personal grapple with your audience. Study to "Let your mind grapple directly with the mind of every individual among your hearers."

Effective speaking requires unfeigned and sustained earnestness.—This is, after all, the crux of the whole matter. Downright earnestness is the touchstone of success in public speaking, as in other things in life. But it is not sufficient that the speaker be in earnest; he must communicate his earnestness to his hearers. This is effected through a thorough knowledge of your subject, a sincere faith in your message, and a determination to implant in others that knowledge and that faith. The first two requisites have previously been discussed. Let us con-

sider for a moment the matter of "determination," and also one or two other topics related to the general subject of earnestness.

Determination implies the use of the will. Of course, the ideal earnestness comes from the speaker's interest in his subject and self-abandonment to the subject; but there is such a thing as willing earnestness into the speech, of compelling attention from indifferent listeners. Therefore, do not depend upon the inspiration of the occasion, but master the occasion through earnestness. Realize your opportunity, your power to choose what shall have expression. Make your choice. Realize that your will can command expression for what you think and feel, and for nothing else. Shall a listless, feeble expression at your lips belie the honest impulses of your heart, which you are not able to force into expression? Conquer such weakness by will power. Master the situation; this is the condition of success in every endeavor, and public speaking is no exception.

Again, it may be asked, and often is asked by a student during the period of training, "How can I think of so many things at once? How can I think about my carriage or voice, and at the same time think of the ideas and respond to the emotions in my speech—to be really in earnest?"

The problem is a real one, but remember that practice in technique should lead in due time to the formation of new habits. We must distinguish between

preliminary practice and public performance. But while no speaker should be consciously giving attention to vocal gymnastics while speaking to an audience, still the trained speaker will have a subconsciousness, if you please, as to whether or not his thought is finding effective expression. Hence the more or less common saying, "Forget about yourself and think only of your subject," needs qualifying. We have all heard speakers whom we wished a kind Providence would remind of themselves. There is a great deal of difference between being self-conscious and conscious of self; and to know what you are about is not incompatible with the most sincere earnestness. Indeed, it is earnestness in its highest sense, for it is the method of a rational being. Emerson refers to the proper coördination of mind, emotions and will when he says, "The truly eloquent [earnest] man is a sane man with power to communicate his sanity."

Finally, earnestness must be genuine. It cannot be feigned, for an audience soon distinguishes the true coin from the counterfeit. "What you are," says Emerson, "speaks so loud that I cannot hear what you say. . . . There can be no true eloquence unless there is a *man* behind the speech." True eloquence springs from the moral nature. Hence Christ, who spake as never man spake, represents the ideal in oratory, as He does in conduct. The history of oratory shows that it has flourished at

those times when great moral questions were at stake—injustice to be resented, a reform to be instituted—and that its exponents were men terribly in earnest; that “its great masters,” to quote Emerson again, “whilst they valued every help to its attainment, and thought no pains too great which contributed in any manner to further it, . . . yet never permitted any talent—neither voice, rhythm, poetic power, sarcasm—to appear for show; but were grave men, who preferred their integrity to their talent, and esteemed that object for which they toiled, whether the prosperity of their country, or the laws, or a reformation, or liberty of speech, or of the press, or letters, or morals, as above the whole world, and themselves also.”

Effective public speaking requires systematic and continuous practice.—Success in public speaking comes from everlastingly keeping at it. Students who in their school course first give attention to the manner of their speech bring to the study certain habits. These habits may be good or bad. The good habits need developing and strengthening; the bad represent sundry faults, many needing to be eradicated and supplanted, all capable of improvement. Now, these bad habits are not “natural” in the sense that they are true exponents of nature. They are, rather, a cultivated unnaturalness. We must, therefore, be careful not to confound habit with nature, peculiarity with individuality. Moreover, the act of

facing an audience usually results in a wide departure from one's natural manner of speaking; the unpracticed speaker not infrequently becomes afflicted with that distressing malady known as "stage fright." Charlie Chaplin and Will S. Hart could face the motion-picture camera as masters of their art, but they quailed and failed, according to newspaper reports, in facing audiences as Liberty-Loan campaign speakers. An amusing feature of this matter is, that young speakers are likely to think that they are the only ones who become seriously embarrassed. And right here is the lesson: trained speakers learn to control their embarrassment; by practice they acquire control, if not always ease, before an audience, and this is the only known remedy for stage fright.

In short, you must learn to speak by speaking, just as you learn to swim by getting into water and trying until you can swim. Surely the great masters of the art of speech did not attain their success without laborious study and practice. Gladstone said, "All time and money spent in training the voice and the body is an investment that pays a larger interest than any other." It is said of the celebrated Irish orator, called in his youth "Stuttering Jack Curran," that "he turned his shrill and tumbling brogue into a flexible, sustained and finely modulated voice; his actions became free and forcible; and he acquired perfect readiness in thinking on his feet." So do

not neglect any opportunity to practice, for public speaking is an art, and it does not come by chance. Drill in declamation is the best way to begin, since this will naturally lead to the higher forms of delivery wherein you use your own words in extemporaneous speaking and debating. Practice in your literary society, before your friends, or by yourself. Speak to an imaginary audience. Henry Clay used stumps and trees to practice on. Do not be afraid of drilling too much. Students sometimes talk of getting "stale" when they do not even enunciate clearly. To form better habits of speech is your object, and new habits are formed only by conscious attention and continued practice. "Trifles make perfection," said Michael Angelo of his art, "and perfection is no trifle." Then after faithful practice, when the occasion for public delivery arrives, put your technique in the background, remembering that "the highest art is to conceal art." Your previous practice will unconsciously repeat itself; and in the final effort put in the foreground mental and moral earnestness, and send your message home to the minds and hearts of your hearers "with all the resources of the living man." Then you will really speak.

QUESTIONS FOR REVIEW AND DISCUSSION

1. Discuss this statement: "Effective public speaking is simply the science and art of thinking aloud."
2. Give examples of speakers you have heard who had a "natural" style.

3. Show your classmates what is meant by the statement that "the best public speaking is simply enlarged and heightened conversation" by saying, in turn, to a real or imaginary auditor located five, twenty, fifty, one hundred feet from you, "Will you kindly give me your attention for a moment?" At the same time show what is meant, as you repeat this sentence, by speaking *directly* to your hearers.

4. Explain the effect of earnestness and of lack of earnestness in speakers you have heard.

5. How may earnestness in speech be cultivated? Illustrate from your own experience.

6. Explain and illustrate the relation of earnestness to the study and practice of technique.

7. How much and what kind of practicing in the speech arts have you done since you began studying this text?

8. Tell the class some valuable experiences you have had in public speaking.

LESSONS 27-28

Expression By Action

Thus far we have been treating of the voice as a medium of expression, but one also speaks with the body. If this were not so, a speaker might just as well address his audience from behind a screen. In describing O'Connell's eloquence the poet says that "his pure and eloquent blood spoke in his *cheek*, and so distinctly wrought that one might almost say his *body* thought."

Every declaimer, every speaker, must always re-

member that he is speaking from the time he rises from his seat until he has again returned to it. His approach to the audience, his position before the audience, his attitude toward the audience, his facial expression, his gestures, his physical earnestness, all have a very important bearing on his effectiveness as a speaker.

Physical Earnestness.—We have seen the importance in speech of mental and moral earnestness. Now, for the adequate expression of such earnestness, the speaker must also have physical earnestness. By this is meant having the body awake. It is the quality referred to by Webster when he speaks of “the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object.”

True physical earnestness is something more than physical energy. Such energy must be held in proper reserve and directed by the will. When so held and directed, it becomes physical control; and just as the highest form of earnestness is self-control, so the highest form of physical earnestness is physical control. It will depend upon the individual as to whether he needs physical excitation or repression. To check energy is, however, always easier than to excite it. It is therefore best, as a general rule, to give enthusiasm vent and cut loose. “Something may come of this, whereas nothing can come from doing nothing”;

and "no man," says Edward Everett Hale, "will ever become a speaker until he is willing to make a fool of himself for the sake of his subject."

Let us consider some of the ways in which physical earnestness manifests itself in the act of speaking.

1. *Approaching the audience.*—From the moment of rising upon the platform, or stepping out before the audience, as the case may be, the speaker begins to express himself with the body. Self-mastery and self-poise at this point will go far toward winning the audience. In this position, what is most needed? First and foremost, the right mental attitude toward the audience. The speaker should realize the importance of the occasion—for any occasion is important that calls a number of persons together for an address. This condition suggests dignity in approach. Secondly, if the speaker feels the importance of his subject, he will approach his audience with a direct, businesslike, animated carriage. Thirdly, common courtesy will impel an air of deference to the people assembled to hear the message.

With such a mental attitude toward the subject and the audience, the speaker should bow respectfully to the presiding officer, if there be one, and walk easily and directly to the position from which he will speak. This walk should be neither a mincing step nor a stride; neither the walk of a soldier on the march, nor the shuffling gait of the aged and infirm; nor should it be a sort of a catlike tread taken by

speakers who seem to be trying to approach the audience unobserved. It should be that easy, dignified, upright walk that denotes that the speaker knows what he is there for, and is not making any fuss over getting to the proper place for speaking. He stops and—bows? That depends upon the formality of the occasion, or the amount of “enthusiastic applause” that greets him. Nowadays the bow to the audience is often given only at the close—a bow of thanks, on retiring—in token of the speaker’s appreciation.

Facing the audience the speaker may well pause and look over the audience for a moment, thus asking their attention to what he has to say. If this pause and glance is made with dignity and poise it is half of the battle at this point. If control is difficult, a deep breath before beginning to speak will help. There should be an attitude of physical ease and composure. An erect position, with the body easily poised, is the natural position in the “repose” of the public speaker. It signifies earnestness, and the serenity of conscious power. The opening remarks should be given deliberately, easily, and clearly, and should be directed first to one part of the audience and then to another.

This much, together with some simple directions that follow later, may properly be said to the beginner; but beware of directions for “toeing a line” and measuring the proper “angle between the feet,” for the speaker’s carriage cannot be assumed by rule.

It results from the mental attitude and one's all-round physical training.

2. *Carriage*.—The normal, fair-weather attitude that characterizes an easy and graceful carriage has been described above. For the most part the body is left in easy poise, so the weight may be easily shifted from one foot to the other. As has been said, much depends upon the mind. A feeling of ease should be cultivated and the carriage will adjust itself to this feeling. This adjustment to a feeling of easy poise will keep one from bracing, or standing rigid as though the feet were glued to the floor and the knees had no joints in them, or swaying the body constantly from one foot to the other, or sagging down on one hip.

Along with the acquirement of this easy poise, a habit of letting the arms and hands hang easily at your side should be formed. This may seem awkward at first. One is likely to be painfully conscious of these appendages, and the first impulse is to get them out of the way. But by compelling one's self to let the arms and hands go, an unconsciousness of them will in time come that will never come from trying to do something else with them. Folding the hands or arms in front or behind, fumbling the watch chain or adjusting the cuffs should be avoided. Above all, do not thrust the hands into the pockets—it is not dignified.

The importance of a speaker's bearing cannot be

over-estimated. We know the importance in conversation of a pleasing bearing, of an animated and mobile facial expression. It is quite as important in the enlarged and heightened conversation of public speech. How an arrogant, conceited bearing repels, and a sympathetic, modest, deferential bearing attracts! How an uncertain bearing disturbs, and how a confident bearing imparts ease to the audience! Now, here again it should be borne in mind that bearing, as a phase of physical expression, is—or should be—the outward manifestation of an inward state. What should be the proper mental attitude that is indicated by one's bearing?

Since public speaking has for its primary purpose the communication of thought, the speaker should consciously assume and maintain the *communicative* attitude. Such a mental attitude will result in the physical attitude of *directness*. Face the audience squarely. Do not speak over one shoulder. Do not look at the floor, or at the ceiling, or out of the window, or anywhere but at the audience. Such habits, trying in conversation, are exasperating in public speaking. The business of the speaker is with the audience, and it is his business to make them realize this fact. Moreover, to look directly at the audience is one of the best cures for stage-fright, for it takes the speaker's attention from himself and puts it where it should be—on getting the thought from his own mind into the minds of his hearers. In doing

this the eyes are constantly saying to the hearers, "I am speaking to *you*, and *you*, and *you*." Now, this does not mean staring at any individual auditor, but it means keeping the audience as a whole within the range of vision. In this connection, there should be no partiality for one group of hearers to the exclusion of others. The speaker should keep the whole audience in mind and by easy, deliberate turning distribute attention somewhat uniformly.¹

Rarely should the speaker's eyes leave the audience. The actor talks with others on the stage, the public speaker carries on a one-sided dialogue with the audience only. The actor may occasionally even turn his back to the audience; the public speaker, never. True, he may at times, in picturing a scene or describing an object, turn the eyes momentarily from the audience, but only momentarily. In such a case the eyes play back and forth from the picture or object to the audience, and are all the time saying, Do you see it? The impersonation of the actor or dramatic reader is rarely to be employed by the public speaker. To turn away at any length from the audience indicates a wrong mental attitude and is apt to give the impression of artificiality. The speaker who has and maintains the communicative attitude will speak *to*, not before, his audience. He will *objec-*

¹Of Lloyd George, the British Prime Minister, an observer says: "He invariably establishes friendly relations with his hearers, and he has the extraordinary ability to make every man and woman in the audience believe that he is getting a direct and personal message."

tify his thought, not soliloquize. He will center his attention on his audience, not on himself. Further, such an attitude will be characterized by good will toward his audience. The speaker takes the audience into his confidence. This in turn inspires confidence on the part of the audience, and a mutual sympathy is established. This will result in a bearing deferential though dignified, confiding though confident. Thus the speaker's bearing becomes an important aspect of physical earnestness.

This communicative attitude being taken, this sympathetic relation between speaker and audience being established, nothing should destroy or mar it. Herein the instruction must be largely negative. No one can or should, in the act of speaking, be giving his chief attention to this or that peccadillo regarding his carriage or bearing, but certain common bad habits should receive attention and be willed out of one's speaking. The point is, every movement that a speaker makes means—or should mean—something. Hence avoid indulging in movements which are purely habit and which mean nothing. One will naturally move the body slightly, as we have seen, as he turns from one portion of the audience to another. He will move still more, stepping backward or forward (not hitching sideways), at his transitions. But he should not be constantly moving; it makes the audience also restless; should not walk back and forth along the edge of the platform like a caged lion;

should not shrug his shoulders, or twist his mouth, or make faces. Note how the water-drinking or handkerchief habit will distract the attention of an audience; the thought is, when will the speaker take another drink or next grasp his handkerchief? If the distracting cause is beyond the speaker's control, circumstances must, of course, determine the course of action, but the mistake is often made of attempting to ignore things that an audience will not ignore. If a window is to be opened or closed, or a dog removed, let the speaker, when possible, join the audience in watching the proceeding, and then continue with the speech.

Gestures.—Reference is now made to gesture in its narrower sense, the use of the arms and the hands as an aid in emphasizing or suggesting the thought. More nonsense has been written about gesture in manuals of elocution than about any other one thing connected with delivery, and yet the problem remains.

Used sparingly and effectively, gestures are a powerful aid to public speaking. Any live speaker feels an impulse at times to use his arms and hands, and the problem is to see that these movements work themselves out along graceful and effective lines. The first effort of the student usually needs to be directed towards limbering up his arms and body, avoiding all rigidity, and cultivating the passive and elastic state.

In general, gestures should be made from the chest

as a center. The impulse should go from the speaker out through the upper arm, forearm, wrist, and hand to the audience. The arm itself in almost any gesture is slightly curved, more so, of course, in suggestive gestures than in strongly emphatic ones. Gesture being a sign language, a movement that suggests a particular scene or picture should precede the vocal description. Since the emphatic gesture simply supplements the vocal emphasis, it is given simultaneously with vocal utterance. For the purpose of the public speaker, as distinguished from the actor or the dramatic reader, the direct emphatic gesture should chiefly be used.

Avoid gesturing at the beginning or at the very close of a speech. Do not gesture to yourself or towards yourself, that is, strike attitudes with your hands clasped, or hand on heart, etc. Avoid seesaw gesturing, that is, beginning a gesture with one hand and then bringing in the other, or *vice versa*. Don't use too many gestures. This is worse than none at all. In fact, certain selections require very few or no gestures. But whether gesturing or not, don't stick your thumbs and fingers out as if they were sticks. Neither should you close them as if they were glued to your palms.

Finally, do not gesture without an impulse to gesture. After all, this is the conclusion of the whole matter. Attempting to affect gesture from the outside has lost many more audiences than it ever won.

Taboo the gesture that you cannot feel. If you feel like making a gesture, make it. Then criticise yourself and get other people to criticise you. But don't let gesture be thrust upon you. Remember that artificial, mechanical gestures are far worse than none at all.

EXERCISES

I. Practice stepping out before the class and standing erect, but with the body in easy poise. Look for a moment at those in the middle of the room; then turn and look directly at those on your left; then turn again and look directly at those to the right. In turning about be sure that you do not turn the head alone, or the body only from the hips, but move the feet so as to turn the whole body and face directly, in turn, different groups in the audience.

II. Practice, either in class or by yourself, the following calisthenics:

1. Dangle the hands, and shake the arms freely from the shoulders, (a) at the side, (b) held horizontally in front, and (c) horizontally at the side.

2. Rotate the body on the hip-joints, letting the arms and hands swing freely. Begin slowly, turning the trunk and head as much as possible, then gradually accelerate until the movement is as rapid and energetic as possible.

3. Raise the upper arm slightly, the forearm and hand trailing. Now unfold the arm and hand by consciously vitalizing in turn the forearm, wrist, palm, fingers, the hand opening at about the level of the hips and midway between the front and side. Practice this with the right arm and hand, then the left, then both together.

4. Practice the foregoing unfolding movement, first with one arm and hand, and then with both together, the hands

unfolding directly in front at first; then, in succession, during five or six repetitions, end the movement at varying angles between the front and the side.

5. Imagine you are raising a pound ball held in the palm of the hand; raise it to a level with the head, then cast it down, letting it roll out of the palm and over the fingers.

III. In the light of the directions and explanations that follow, practice the execution of the direct, emphatic gesture:

Any gesture may be analyzed into the movements (a) of preparation and (b) of execution, or stroke. Let us see how this works out in a given gesture. Suppose you want to emphasize by gesture the negation expressed in the following: "You say that we are weak; but I say that we are *not* weak." You are to emphasize *not*. Beginning with the second clause, you have this purpose in mind. The purpose is indicated by raising the arm and hand, the elbow and fingers slightly bent—not rigid, yet alive—the arm descending with a vigorous stroke on *not*. The culmination of this stroke is marked by a straightening of the arm, hand, and fingers (though not stiffly), the impulse going out through the tips of the fingers. Remember that the impulse is to be sent out to the audience, and not lodged in the elbow or wrist, with a resulting lifeless hand. The hand should be opened toward the audience,—palm, thumb, and fingers—neither perpendicularly nor horizontally, neither rigid nor lifeless. Try to feel the impulse to the very finger-tips, and hold the hand there a moment until

the impulse is spent, then allow the arm to come back easily to the side. Try this, first one hand, then the other, then both together.

LESSONS 29-40

Declamations for Class Drill

To the Teacher.—A number of class meetings—as many as time permits—may well be given at this point to practice by each student, in turn, in speaking to the class as an audience. The following suggestions are offered as to methods of conducting these exercises:

1. Let the students first study a given selection for the thought-content and present to the class, either in oral or written reports, the thought analysis as outlined in Chapter I.

2. Let the students orally interpret a selection by reading it in class, with criticisms and suggestions by the teacher and the class.

3. Select some or all of the following declamations for class drill, and assign all or part of a declamation to each member of the class, in turn, for memorizing and delivery to the class as an audience. A three-minute extract is long enough; so let two students, in turn, take approximately half of each of the longer selections. For a class of the usual size, this plan has the advantage of allowing three or four students to practice together on the same selection, and at the

same time it avoids the disadvantage of having a selection grow stale through continual repetition.

If the class is an unusually large one, divide it, if practicable, into two or more sections to meet in different rooms, each section provided with a responsible tutor or monitor.

Another plan which has been carried out successfully in some schools is to assign one or two speakers to appear before each of several other classes, meeting at the same period. Another plan still is to have each member of the class speak, in turn, before the whole school as an audience.

4. Require each speaker to regard his appearance as though it were a real occasion. Allow no prompting.

5. It is usually the better plan to center attention, in the first efforts, to expression by voice; attention to actional expression may well be deferred, in large part, until confidence is gained through repeated appearances.

6. The declamations that follow—some new and some “old favorites”—are all good, as experience has proved, for the purposes of class drill. The prefatory suggestions relative to interpretation and delivery are, of course, merely suggestions, and are by no means exhaustive.

7. In the final review, let the members of the class coöperate with the teacher in offering criticisms and suggestions. Remember that commendation as well

as adverse criticism is always in order. Some such score card as the one below will be helpful for noting an estimate of each speaker's effort. If the grading is absolutely impartial, the average of the students might well determine the ranking of each speaker. In suggesting the following blank outline for a score card, it should be noted that over-elaborate systems of scoring are more confusing than practical. A score card, be it written or printed, should have sufficient space for notes under each heading.

SCORE CARD FOR GRADING A DECLAMATION

I. THE SELECTION

1. Was the declamation suited to the speaker and the occasion?
2. Was it well interpreted?
3. Did the speaker, while delivering the words, think of their meaning?

II. DELIVERY

1. By voice (note faults and merits as to enunciation, pitch, rate, emphasis, inflection, quality, etc.).
2. By action (note faults and merits as to carriage, attitude toward the audience, and physical expression generally).

III. GENERAL EFFECT UPON THE AUDIENCE

(Record your estimate of the effort as a whole by grading on the basis of 100 as perfect.)

ELOQUENCE OF DANIEL O'CONNELL

WENDELL PHILLIPS

The following extract from Phillips' lecture on O'Connell has been a great favorite in declamation contests. This is due (1) to the wide range of emotions that the speech touches, (2) to the charm of expression, (3) to the many changes, allowing great variety in the delivery. For example, the quotation from Webster should be given with exaggerated volume, a deep orotund tone, and simulated force; then the voice drops, in quoting the remark of Lowell, into the purely colloquial, off-hand style. It is a fine selection for individual coaching or class drill.

I do not think I exaggerate when I say that never since God made Demosthenes has He made a man better fitted for a great work than Daniel O'Connell.

You may say that I am partial to my hero; but John Randolph of Roanoke, who hated an Irishman almost as much as he did a Yankee, when he got to London and heard O'Connell, the old slaveholder threw up his hands and exclaimed: "This is the man, those are the lips, the most eloquent that speak English in my day," and I think he was right.

Webster could address a bench of judges; Everett could charm a college; Choate could delude a jury; Clay could magnetize a senate; and Tom Corwin could hold the mob in his right hand, but no one of these men could do more than the one thing. The wonder about O'Connell was that he could out-talk Corwin, he could charm a college better than Everett, and leave Clay himself far behind in magnetizing a senate.

Emerson says, "There is no true eloquence, unless there is a man behind the speech." Daniel O'Connell was listened to because all England and Ireland knew that there was a man behind the speech—one who could be neither bought, bullied, nor cheated.

And then, besides his irreproachable character, O'Connell had what is half the power of the popular orator; he had a majestic presence. In his youth he had the brow of a Jupiter or a Jove, and the stature of Apollo. A little O'Connell would have been no O'Connell at all.

These physical advantages are half the battle. You remember the story James Russell Lowell tells of Webster when, a year or two before his death, the Whig party thought of dissolution. Webster came home from Washington and went down to Faneuil Hall to protest, and four thousand of his fellow Whigs went out to meet him. Drawing himself up to his loftiest proportions, his brow charged with thunder, before that sea of human faces, he said: "Gentlemen, I am a Whig, a Massachusetts Whig, a Faneuil Hall Whig, a revolutionary Whig, a constitutional Whig; and if you break up the Whig party, sir, where am I to go?" "And," says Lowell, "we held our breath thinking where he could go. If he had been five feet three, we should have said: 'Who cares where you go?'"

So it was with O'Connell. There was something majestic in his presence before he spoke, and he added to it what Webster had not, and what Clay had,—the magnetism and grace that melts a million souls into his. When I saw him he was sixty-five—lithe as a boy, his every attitude a picture, his every gesture grace—he was still all nature; nothing but nature seemed to be speaking all over him. It would have been delicious to have watched him if he had not spoken a word, and all you thought of was a greyhound.

Then he had a voice that covered the gamut. I heard him once in Exeter Hall say, "I send my voice across the Atlantic, careering like the thunderstorm against the breeze, to tell the slave-holder of the Carolinas that God's thunderbolts

are hot, and to remind the bondman that the dawn of his redemption is already breaking." You seemed to hear his voice reverberating and re-echoing back to London from the Rocky Mountains. And then, with the slightest possible Irish brogue, he would tell a story that would make all Exeter Hall laugh, and the next moment tears in his voice, like an old song, and five thousand men wept. And all the while no effort—he seemed only breathing.

“As effortless as woodland nooks
Send violets up, and paint them blue.”

“I AM AN AMERICAN”

ELIAS LIEBERMANN

This is adapted from a poem in *Everybody's Magazine* for July, 1916. Since this selection requires strong feeling and force throughout, especial care should be used in pausing and changing the delivery—dropping for a moment to the conversational style at the transitional paragraphs when each boy is introduced.

The Great War in Europe has made a strong call for the exercise of American patriotism. And why should not Americans be patriotic? If the German believes that his Fatherland is of more value than life itself; if the Englishman thrills at the thought of the British Empire; if the Irishman knows no country as dear as the Emerald Isle; if the Frenchman's living and dying prayer is, “*Vive la France*”; if the Chinaman pities everybody born outside the Flowery Kingdom, and the Japanese give their sole devotion to the Land of the Rising Sun—shall not we, in this land of glorious liberty, have some thought and love of country?

At a meeting of school children in Madison Square Garden, New York City, to celebrate the Fourth of July,

one boy, a descendant of native Americans, spoke as follows:

“I am an American. My father belongs to the Sons of the Revolution; my mother, to the Colonial Dames. One of my ancestors pitched tea overboard in Boston Harbor; another stood his ground with Warren; another hungered with Washington at Valley Forge. My forefathers were American in the making: they spoke in her council halls; they died on her battlefields; they commanded her ships; they cleared her forests. Dawns reddened and paled. Stanch hearts of mine beat fast at each new star in the nation's flag. Keen eyes of mine foresaw her greater glory; the sweep of her seas, the plenty of her plains, the man-hives in her billion-wired cities. Every drop of blood in me holds a heritage of patriotism. I am proud of my past. I am an American.”

Then a foreign-born boy arose and said:

“I am an American. My father was an atom of dust, my mother was a straw in the wind, to His Serene Majesty. One of my ancestors died in the mines of Siberia; another was crippled for life by twenty blows of the *knout*; another was killed defending his home during the massacres. The history of my ancestors is a trail of blood to the palace-gate of the Great White Czar. But then the dream came—the dream of America. In the light of the Liberty torch the atom of dust became a man and the straw in the wind became a woman for the first time. ‘See,’ said my father, pointing to the flag that fluttered near, ‘that flag of stars and stripes is yours; it is the emblem of the promised land. It means, my son, the hope of humanity. Live for it . . . die for it!’ Under the open sky of my new country I swore to do so; and every drop of blood in me will keep that vow. I am proud of my future. I am an American.”

A MESSAGE TO GARCIA

ELBERT HUBBARD

The author of this selection, who went down on the ill-fated *Lusitania*, was discussing the incident related below, so the story goes, at the supper table one night with his family. He was so impressed with the incident and its lesson that he at once retired to his study and wrote the article from which the following is an extract. It was first published in the *Philistine* for March, 1899. The theme of this article, re-enforced by the "punch" of the author's English, struck a responsive chord on the part of the public. Millions of copies of the article were later printed and distributed, and it was translated into several foreign languages. It has also had a record-breaking run as a declamation, being a favorite in prize contests. The delivery, though forceful on the whole, is relieved by many changes; there is opportunity for great variety, especially in the first five paragraphs. The first three are introductory and should be given in a conversational style, the quotation in even a colloquial style. Bear in mind that the theme is the thing to be emphasized throughout; that is: honor to the man who arrives, who does things, and who acts on his own initiative.

When war broke out between Spain and the United States, it was very necessary to communicate quickly with the leader of the Insurgents. Garcia was somewhere in the mountain fastnesses of Cuba—no one knew where. No mail nor telegraph message could reach him. The President must secure his co-operation, and quickly.

What to do?

Some one said to the President, "There's a fellow named Rowan will find Garcia for you, if anybody can."

Rowan was sent for and given a letter to be delivered to Garcia. How "the fellow named Rowan" took the letter, sealed it up in an oilskin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, disappeared into the jungle, and in three weeks came out on the other side of the island, having traversed a

hostile country on foot, and delivered his letter to Garcia—are things I have no special desire now to dwell upon in the least detail.

The point I wish to make is this: McKinley gave Rowan a letter to be delivered to Garcia; Rowan took the letter and did not ask, "Where is he at?" By the Eternal! there is a man whose form should be cast in deathless bronze and that statue placed in every college of the land. It is not book-learning young men need, not instruction about this and that, but a stiffening of the vertebræ which will cause them to be loyal to a trust, to act promptly, concentrate their energies; do the thing—"Carry a message to Garcia!"

General Garcia is dead now, but there are other Garcias. No man, who has endeavored to carry out an enterprise where many hands were needed, but has been well-nigh appalled at times by the imbecility of the average man—the inability or unwillingness to concentrate on a thing and do it. And this incapacity for independent action, this moral stupidity, this infirmity of the will, this unwillingness to cheerfully catch hold and lift, are things that put pure Socialism so far into the future. If men will not act for themselves, what will they do when the benefit of their effort is for all?

My heart goes out to the man who does his work when the "boss" is away, as well as when he is at home. And the man who, when given a letter for Garcia, quietly takes the missive, without asking any idiotic questions, and with no lurking intention of chucking it into the nearest sewer, or of doing aught else but deliver it, never gets "laid off," nor has to go on a strike for higher wages. Civilization is one long, anxious search for just such individuals. Anything such a man asks shall be granted; his kind is so rare that no employer can afford to let him go. He is wanted in every city, town, and village—in every office, shop, store, and fac-

tory. The world cries out for such; he is needed, and needed badly—the man who can carry a message to Garcia.

THE WOE OF BELGIUM

NEWELL DWIGHT HILLIS

This is an extract from a lecture delivered in Plymouth Church, Brooklyn, shortly after the German drive through Belgium at the opening of the World War. Pathos is, of course, the dominant emotion. This gives way momentarily to other emotions in parts of the first two paragraphs, but the pathos of the whole is to be strongly felt and expressed.

Out of a glorious past comes the woe of Belgium. Desolation has come like the whirlwind, and destruction like a tornado. But a short time ago and Belgium was a hive of industry, and in the fields were heard the harvest songs. Suddenly, Germany struck Belgium. The whole world has but one voice, "Belgium has innocent hands." She was led like a lamb to the slaughter. When the lover of Germany is asked to explain Germany's breaking of her solemn treaty upon the neutrality of Belgium, the German stands dumb and speechless. Merchants honor their written obligations. True citizens consider their word as good as their bond; Germany gave a treaty, and, in the presence of God and the civilized world, entered into a solemn covenant with Belgium. To the end of time, the German must expect this taunt, "as worthless as a German treaty." Scarcely less black are the two or three known examples of cruelty wrought upon non-resisting Belgians. In Brooklyn lives a Belgian woman. She planned to return home in late July to visit a father who had suffered paralysis, an aged mother, and a sister who nursed both. When the Germans decided to burn that village in Eastern Belgium, they did not wish to burn alive this old and helpless man, so they bayonnetted

to death the old man and woman, and the daughter that nursed them.

Let us judge not, that we be not judged. This is the one example of atrocity that you and I might be able personally to prove. But every loyal German in the country can make answer: "These soldiers were drunk with wine and blood. Such an atrocity misrepresents Germany and her soldiers. The breaking of Germany's treaty with Belgium represents the dishonor of a military ring, and not the perfidy of 68,000,000 of people. We ask that judgment be postponed until all the facts are in."

But meanwhile the heart bleeds for Belgium. For Brussels, the third most beautiful city in Europe! For Louvain, once rich with its libraries, cathedrals, statues, paintings, missals, manuscripts—now a ruin. Alas! for the ruined harvests and the smoking villages! Alas! for the cathedral that is a heap, and the library that is a ruin! Where the angel of happiness was, there stalks Famine and Death. Gone, the Land of Grotius! Perished, the paintings of Rubens! Ruined is Louvain. Where the wheat waved, now the hillsides are billowy with graves.

But let us believe that God reigns. The spirit of evil caused this war, but the Spirit of God may bring good out of it, just as the summer can repair the ravages of winter. Perchance Belgium is slain like the Saviour, that militarism may die like Satan. Without shedding of innocent blood there is no remission of sins through tyranny and greed. There is no wine without the crushing of the grapes from the tree of life. Soon Liberty, God's dear child, will stand within the scene and comfort the desolate. Falling upon the great world's altar stairs, in this hour when wisdom is ignorance, and the strongest man clutches at dust and straw, let us believe, with faith victorious over tears, that some time God will gather broken-hearted little Belgium into His arms

and comfort her as a Father comforteth his well-beloved child.

AT THE TOMB OF NAPOLEON

ROBERT G. INGERSOLL

This has long been a favorite for declamation, and naturally so, for it is in Ingersoll's best style. A vivid imagination, that will enable you to see, at the moment of speaking, the things described, is essential for effective delivery. Bring out naturally the changes. Note that each one of the incidents of Napoleon's career requires a different emotion. Don't ruin this part of the declamation, as is often done, by excessive gesturing. If you see the pictures vividly, your audience will also see them without constant gestures. The rate in the last paragraph should be much slower than in the one preceding, where action is portrayed.

To show how military glory fails to bring happiness, Robert G. Ingersoll once said:

A little while ago I stood by the grave of the old Napoleon. It is a magnificent tomb of gilt and gold, fit almost for a dead deity. I gazed upon the sarcophagus of rare Egyptian marble in which rests at last the ashes of that restless man. I leaned upon the balustrade and thought of the career of the greatest soldier of the modern world. I saw him walking upon the banks of the Seine contemplating suicide. I saw him quelling the mob in the streets of Paris. I saw him at the head of the army of Italy. I saw him crossing the Bridge of Lodi with the tricolor in his hand. I saw him in Egypt in the shadows of the Pyramids. I saw him conquer the Alps and mingle the eagles of France with the eagles of the crags. I saw him in Russia, where the infantry of the snow and the cavalry of the wild blasts scattered his legions like winter's withered leaves. I saw him at Leipsic in defeat and disaster, driven by a million bayonets, clutched like a wild beast, banished to Elba. I saw him escape and retake an empire by the force of his genius. I saw him upon the

frightful field of Waterloo, where Chance and Fate combined to wreck the fortunes of their former king, and I saw him a prisoner on the rock at St. Helena, with his arms calmly folded behind his back, gazing steadfastly out upon the sad and solemn sea.

And I thought of all the widows and orphans he had made; of all the tears that had been shed for his glory; of the only woman who had ever loved him torn from his heart by the ruthless hand of ambition. And I said, I would rather have been a poor French peasant and worn wooden shoes, I would rather have lived in a hut with the vines growing over the door and the grapes growing purple in the kisses of the autumn sun; yes, I would rather have been that poor peasant and gone down to the tongueless silence of the dreamless dust, than to have been that impersonation of force and murder known as Napoleon the Great.

THE HOMELAND

NEHEMIAH BOYNTON

This is an extract from a speech delivered before the New England Society, New York City, December, 1911. Note the skillful manner in which the theme is linked with the opening illustrative story. Be sure that your hearers get the point. If well delivered, the sentiment and language of this selection will make a strong appeal to any audience.

Many of you know your Wordsworth, and you doubtless remember the pastor and the little company out in the open in Merry England that looked up the road and saw a man coming along driving a brave team of horses that were drawing a load of logs. The man himself was in the evening of his life; the white hair was curling about the forehead, but there was the ruddy glow of health upon his cheek and the splendid magnificence of his stature, which never had been bent by increasing years, was still his. He was a man who

looked, so the poet said, "as if he were in the possession of freedom, and of gaiety, and of health"; "he was a man," so the poet said, "who had escaped the fear of loss, and likewise the pride of having." Indeed, as he pointed to him, the pastor said, "There goes a man who seems to be a man of cheerful yesterdays and of confident to-morrows." That is the man who has lived over and over again in real life in the person of our forebears, who were four square and ambidexter men in their own lives and hearts, and especially in the hearts of the children who have come after them.

And so, fellow Americans, it is because of these cheerful yesterdays which rise above all egotism and all pessimism, because of these confident to-morrows, that you and I may well rejoice that it is ours to live beneath the Stars and Stripes and may turn away from the felicities of an hour like this with a nobler pulse beat in our hearts and a truer purpose in our souls to reproduce in our day and in our generation, according to the need of the times in which we live, the spirit—the ideal, the four square characters—of those brave men of yesterday.

Ah! If one is far away from America sometimes the recollection of the beauty and the trueness of the homeland comes in upon him with overpowering influence. Have you never felt it yourself when in some faraway and foreign city, perhaps, separated from your friends, you have thought of the conditions, social, political, religious, which were about you, and then, as in the twinkling of an eye, have thought about those conditions social, political and domestic, which are yours in the "land of the free and home of the brave"? Do you not remember how your heart beat with a great pride on the one hand, and a great longing on the other? Why? Because you do believe in those cheerful yesterdays as the basis on which shall be erected the confident to-morrows.

One who, I judge, has often been in this company, and very likely has been at this table, had such an experience. He was sitting one day in a hotel in London when it seemed to him as if his heart would break if he could not take a steamship for the homeland before nightfall, but that was absolutely impossible; and so, because he was a man whose soul sentiment, compelled by its throb, took the muse of song, he took out his pad and pencil and this is what he wrote:

O! London is a fine town,
It is a man's town;
There is power in the air.
And Paris is a woman's town,
With flowers in her hair;
And it's good to live in Venice,
And it's fine to walk in Rome,
But when you talk of living,
There's no place like home.
And it's home again, home again,
America for me.
My heart is turning home again,
To my own country—
To the blessed land of room enough,
Beyond the ocean bars,
Where the air is filled with sunshine,
And the flag is filled with stars.

THOU, TOO, SAIL ON!

HENRY W. LONGFELLOW

Well-rounded, orotund tones, especially for the third stanza, should be used in rendering this selection. Remember it is the Ship of State about which you are speaking. Develop the climax in stanza 3 with combined volume and force, and notice especially the arrangement of the words in the last four lines; the last "are all with thee" is

anticlimatic—an echo of the preceding. Avoid the “sing-song” manner of delivery in which poetry is often rendered—regularly recurring emphasis and inflection and pauses at the end of each line, regardless of the sense.

1

Sail forth into the sea, O ship!
Through wind and wave, right onward steer!
The moistened eye, the trembling lip,
Are not the signs of doubt or fear.

2

Sail forth into the sea of life,
O gentle, loving, trusting wife,
And safe from all adversity
Upon the bosom of that sea
Thy comings and thy goings be!
For gentleness and love and trust
Prevail o’er angry wave and gust;
And in the wreck of noble lives
Something immortal still survives!

3

Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!
Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!
We know what Master laid thy keel,
What Workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat
Were shaped the anchors of thy hope!

Fear not each sudden sound and shock,
'Tis of the wave and not the rock;
'Tis but the flapping of the sail,
And not a rent made by the gale!
In spite of rock and tempest's roar,
In spite of false lights on the shore,
Sail on, nor fear to breast the sea!
Our hearts, our hopes, are all with thee,
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee—are all with thee!

THE HOME OF THE REPUBLIC

HENRY W. GRADY

This selection, like several others from Grady's speeches, has long been a favorite for declaiming. Vivid imagination and sustained emotion are necessary for effective delivery. Pause and change at the beginning of each paragraph. The scenes and incidents that make up the composite picture of the Capitol, on the one hand, and the country home, on the other, might be suggested by gestures here and there, but for the most part the eyes will be the best medium for gesture. *See* the pictures you are describing, and then your hearers will be quite sure to see them also.

Not long since I made a trip to Washington, and as I stood on Capitol Hill my heart beat quick as I looked at the towering marble of my country's Capitol, and the mist gathered in my eyes as I thought of its tremendous significance, and the armies, and the Treasury, and the courts, and Congress and the President, and all that was gathered there. And I felt that the sun in all its course could not look down upon a better sight than that majestic home of the Republic that had taught the world its best lessons in liberty.

Two days afterwards I went to visit a friend in the coun-

try, a modest man, with a quiet country home. It was just a simple, unpretentious house, set about with great big trees, encircled in meadow and fields rich with the promise of harvest. The fragrance of pink and hollyhock in the front yard was mingled with the aroma of the orchard and the garden, and resonant with the cluck of poultry and the hum of bees. Inside was quiet, cleanliness, thrift and comfort. Outside there stood my friend—master of his land and master of himself. There was his old father, an aged, trembling man, happy in the heart and home of his son. And as they started to their home the hands of the old man went down on the young man's shoulders, laying there the unspeakable blessing of an honored and grateful father, and ennobling it with the Knighthood of the Fifth Commandment. And I saw the night come down on that home, falling gently as from the wings of an unseen dove, and the old man, while a startled bird called from the forest, and the trees shrilled with the cricket's cry, and the stars were swarming in the sky, got the family around him and, taking the old Bible from the table, called them to their knees, while he closed the record of that simple day by calling down God's blessing on that family and that home.

And while I gazed, the vision of the marble Capitol faded. Forgotten were its treasures and its majesty, and I said: "O, surely, here in the hearts of the people are lodged at last the strength and responsibilities of this government, the hope and promise of this Republic."

THE DEATH OF GARFIELD

JAMES G. BLAINE

This is an extract from an oration delivered before both houses of Congress on February 26, 1882, Mr. Blaine having been Secretary of State under President Garfield. The oration has established itself as an American classic. Garfield was assassinated at the station of

the Pennsylvania railway, in Washington, as he was boarding a train for his summer vacation. In order to appreciate fully the allusions in the third paragraph, it should be remembered that after Garfield realized he could not recover, he expressed a desire to be taken to the seaside. For this purpose a specially constructed car was provided, and he was conveyed to a summer home on the New Jersey coast, where the end finally came. Slow rate, the tender tones of pathos, due pauses, especially at the close, are essential for effective delivery.

On the morning of Saturday, July 2, 1881, President Garfield was a contented and happy man—not in an ordinary degree, but joyfully, almost boyishly happy. And surely, if happiness can ever come from the honors or triumphs of this world, on that quiet July morning Garfield may well have been a happy man. No foreboding of evil haunted him; no premonition of danger clouded his sky. One moment he stood erect, strong, confident in the years stretching peacefully out before him; the next day he lay wounded, bleeding, helpless, doomed to weary weeks of torture, to silence, and the grave.

Great in life, he was surpassingly great in death. For no cause, in the very frenzy of wantonness and wickedness, by the red hand of murder, he was thrust from the full tide of this world's interests, from its hopes, its aspirations, its victories, into the visible presence of death—and he did not quail. Not alone for the one short moment in which, stunned and dazed, he could give up life, hardly aware of its relinquishment, but through days of deadly languor, through weeks of agony that was not less agony because silently borne, with clear sight and calm courage, he looked into his open grave.

As the end drew near, his early craving for the sea returned. The stately mansion of power had become to him the wearisome hospital of pain, and he begged to be taken from its prison walls, from its oppressive, stifling air, from

its homelessness and its hopelessness. Gently, silently, the love of a great people bore the pale sufferer to the longed-for healing of the sea, to live or to die, as God should will, within sight of its heaving billows, within sound of its manifold voices. With wan, fevered face tenderly lifted to the cooling breeze, he looked out wistfully upon the ocean's changing wonders: on its far sails, whitening in the morning light; on its restless waves, rolling shoreward to break and die beneath the noonday sun; on the red clouds of evening, arching low to the horizon; on the serene and shining pathway of the stars.

Let us think that his dying eyes read a mystic meaning which only the rapt and parting soul may know. Let us believe that in the silence of the receding world he heard the great waves breaking on a farther shore, and felt already upon his wasted brow the breath of the eternal morning.

THE LITTLE OLD SCHOOL OF THE HOME

IRVING BACHELLER

This is an extract from a speech at the annual banquet of the New England Society, 1913. The sly humor running through the first half of this declamation should be appreciated and expressed. Next to the last paragraph begins the application of the story. Pause at this point and express the greater seriousness as you begin "to point a moral," and the seriousness should be sustained to the end.

When I was eight years old I became a candidate for President of the United States. The nomination was a genuine surprise, for I had made no effort to secure it. As a matter of fact there were many things that looked better to me; I would have preferred the position of bass drummer in the band at the county fair, but there were those who thought they knew what I wanted better than I did. We lived in the land of Silas Wright, who spent more time de-

clining honors than did other statesmen in trying to get them. His party wanted him to run for President, but he wouldn't. My father said that all I had to do was to be as good and as great as Silas Wright and my election was sure. Governor Wright had been dead for twenty years. I soon learned that he was the greatest man that ever died—there is no distinction like that. I had no sooner got command of the theory and technique of one of his virtues than he assumed another. When I had acquired his gift of working all day and studying a part of the night, they told me that he always spent an hour in the garden, pulling weeds before breakfast. I began to understand why he was dead and also why he was so talented. Everybody was watching me and nobody was watching Silas. By and by I discovered that there were other candidates for President in the neighborhood. The Silas game had also been tried on them. We candidates got together one day over in Howard's grove and discussed the issues. We were sick of the campaign—too many weeds in it. We all withdrew and ran away from school and spent a joyful afternoon at the old swimmin' hole. Next morning I came downstairs at breakfast time and found that the teacher had been there. I observed a general air of depression in the family.

My father said in a kindly tone: "I thought that you intended to be President?"

I told him that I had withdrawn.

Then he said: "Will you please come with me?"

I went. It was a beautiful summer morning, as calm as he. A squirrel looked down at me from a tree-top as if he had a hole to recommend. I followed in silence through the garden walk and out under the orchard boughs. Not a word was spoken. My father stopped and cut a sprout from one of the trees and then another and trimmed them as he walked. He stopped and whittled, looking down

thoughtfully. I stood near him. After a moment of silence he said:

“I suppose you know the object of this meeting?”

I admitted that I did.

Suddenly I heard a boy yelling down in the valley. It was the voice of an ex-candidate. In a minute he knew that I was with him. After all, what did this striving to be angels and Presidents amount to? Not one of us was ever elected.

Such was the little republic of the home when I was a boy. It had its chief magistrate, its small legislature, its department of justice. It had a little school of its own in which men were made. Two things were taught in it—loyalty and faith. Loyalty to the home and its ideals; faith in one's self. We've no more use for that little school. Too small! too much trouble! we are so busy making money and spending it we can't bother with making men. We educate our children by the thousand and no longer by the one. It's cheaper. Our learning, like our living, is syndicated.

There are six men who have done all the big things accomplished in America since 1850. They are: Commodore Vanderbilt, who gave us the railroad system; Abraham Lincoln, our greatest statesman; Thomas A. Edison, our greatest inventor; Horace Greeley, our greatest journalist; Samuel L. Clemens, our most original novelist; Walt Whitman, our greatest poet. Every one of them born in a cabin and mother made—educated in the little school of the home and only there—never went to college! I mention this not in disparagement of the college, but only that the little old school of the home shall have its proper credit.

CHAPTER III

SPEECH COMPOSITION

LESSONS 41-43

General Preparation for Public Speaking

Thus far we have been considering, primarily, the delivery of subject-matter that was composed by one other than the speaker. We are now to consider original composition, the use of your own words in the expression of thought. Of course you have had practice in speech composition by means of ordinary conversation, class recitations, and perhaps also in simple oral English exercises in the grades below the high school. Let us study some of the requirements for the sustained, one-sided conversation incident to public speaking. Let us suppose that you have to make a speech or address upon a given occasion. Your purpose may be to inform, to convince, or to move to action; but whether it be any or all of these purposes, all kinds of speeches have certain requirements in the way both of general and of special preparation.

General preparation for public speaking includes:

1. *An all-round education.*—It might be said that the speaker should know something about everything,

and everything about the subject on which he undertakes to speak. The greater his stock of knowledge, the greater his power, for every branch of knowledge contributes its quota to his stock of facts, ideas, and illustrations. Speech in these days demands that a speaker have command of his subject. The old saying, "Beware of the man of one book," might be paraphrased thus: "Beware of the man who knows his subject thoroughly." And a speaker must not confine his studies to the knowledge found in books. He must know the people, the plain, everyday, average man, the man in the streets—his condition, his ideas, his notions, his prejudices. The speaker must be a man of wide sympathies. One can not convince or persuade men unless he gets their point of view as an avenue for approaching them. The speaker must have in his nature, as Beecher puts it, "that kindly sympathy which connects him with his fellow-men, and which so makes him a part of the audience which he moves that his smile is their smile, that his tear is their tear, and that the throb of his heart becomes the throb of the hearts of the whole assembly."

2. *Collecting speech material.*—The intending speaker should early form the habit of accumulating a store of speech material which may be drawn upon for various subjects and occasions. He should learn to think as a speaker to a real or possible audience. Experience will show, for example, how the memorizing of good declamations can be utilized with advan-

tage as illustrative or quoted material in connection with speeches on various occasions. Along with the habit of gathering material for public speech, some system of note-taking should be adopted, for next to knowing a thing is to know where to find it. No one can carry in memory all the data that sooner or later may be found useful, such as quotations, statistics, facts, and references to books and periodicals. The best system to use is the modern card catalogue. Let the notes be written on separate cards or stiff pieces of paper of uniform size, each marked with some appropriate heading. A student interested in public speaking would have, for example, some such index guides as :

BIOGRAPHY
EDUCATION
GOVERNMENT

HISTORY
LAW

POLITICS
SOCIOLOGY

Under the general heading of Speech Material would come some such headings as :

Facts
Illustrations

Anecdotes
Figures of Speech

Striking Phrases
Ideas

Other headings may, of course, be added from time to time, the system allowing ready revision and expansion. By the use of such a plan one may always have his notebook at hand simply by carrying with him a few cards or slips of paper.

3. *Acquiring a vocabulary.*—Since words are the tools of language, it is obvious that the greater one's

command over words, the better his equipment as a speaker. The speaker should make a systematic effort to increase his vocabulary, particularly by acquiring the synonyms of the words he already uses. The public speaker needs a large vocabulary, not for purposes of display but of use. Most men are unable in speaking to command sufficient words to express the thought clearly and effectively. "Why, then, do we hesitate to swell our words to meet our needs? It is a nonsense question. There is no reason. We are simply lazy; too lazy to make ourselves comfortable. We let our vocabularies be limited, and get along rawly without the refinements of human intercourse, without refinements in our own thoughts; for thoughts are almost as dependent on words as words on thoughts. For example, all exasperations we lump together as 'aggravating,' not considering whether they may not rather be displeasing, annoying, offensive, disgusting, irritating, or even maddening, to say nothing of the fact that in correct usage 'aggravating' is not a synonym for any of these. . . . Each word presents its own point of view, discloses a special aspect of things, reports some little importance not otherwise conveyed, and so contributes its small emancipation to our tied-up minds and tongues."¹

4. *Developing a spirit of Social Service.*—Boys and girls who reach the high school may and should

¹ Palmer, "Self-Cultivation in English."

look forward to becoming leaders in the particular community in which their lot is cast. Public speaking is a prerequisite for such leadership, as we have already seen. But the point now is, that if you are to become good American citizens; if, to use Mr. Roosevelt's phrase, you are to be worth your salt, you must develop a civic sense and have a real desire to assist in solving the social and governmental problems that belong to your particular environment. The World War has not only intensified these problems, but has also pointed out weaknesses in our school system as to the lack of due training for citizenship.

QUESTIONS FOR REVIEW AND DISCUSSION

I. Let the members of the class determine (a) the education needed in special branches of study, (b) the knowledge of human nature, and (c) the sources for gathering speech material in order properly to handle the following subjects:

- (1) The Elective System of Studies in High Schools.
- (2) Student Self-Government.
- (3) The Benefits and Possible Evils of Interscholastic Debating and Declamation Contests.
- (4) Health Safeguards Needed in this Community.
- (5) The Cause of the World War from Germany's Viewpoint.
- (6) The World War as a Conflict of Ideals and Systems.

II. For an exercise in vocabulary building, assign to each member of the class a given number of the following word-groups, which are separated by semicolons, and let each pu-

pil, with the aid of a dictionary or a book of synoymys, be able to explain and illustrate the differentiation in meaning in each case :

Able, qualified ; access, accession ; admire, like, love ; affect, effect ; aggravate, irritate ; almost, most ; alone, only ; alternative, choice ; among, between ; angry, mad ; assert, contend ; avocation, vocation ; bad, baneful, pernicious ; balance, remainder, rest ; becoming, comely, decorous ; beginning, commencement, inception ; bestow, confer, grant ; blamable, censurable, reprehensible ; brave, dauntless, valiant ; bring, fetch ; calling, profession, occupation ; can, may ; character, reputation, repute ; complement, compliment ; completeness, completion ; comprehend, conceive, apprehend ; continual, continuous ; custom, habit ; deceitful, fallacious, fraudulent ; delusion, illusion, hallucination ; decided, decisive ; depot, station ; discovery, invention ; emigration, immigration ; expect, suppose, suspect ; fear, consternation ; healthful, healthy ; last, latest ; lay, lie ; learn, teach ; majority, plurality ; nor, or ; occupation, profession, business ; owner, possessor ; part, portion ; passion, emotion, affection ; plead, argue, discuss ; propose, purpose ; quotation, citation, extract ; recapitulate, repeat, enumerate ; reason, judgment, understanding ; residue, rest ; resident, occupant, inhabitant ; set, sit ; shall, will ; slander, libel ; speech, oration, harangue ; statue, statute ; stay, stop ; summary, abstract, epitome ; synonymous, identical, tantamount ; task, work, toil ; think, guess, reckon ; testimony, evidence, proof ; unless, without ; verdict, judgment, decision ; voluntary, unconstrained ; want, need, indigence ; witty, facetious, humorous.

III. Let the members of the class have a free-for-all discussion of this subject: Opportunities in this Town (or Neighborhood) for Community Organization and Improvement.

LESSONS 44-55

Special Preparation for a Particular Occasion

Suppose now that you have a speech or address to prepare for a class exercise or for some other occasion. Assuming that you have a time-limit of five, ten, fifteen or thirty minutes, as the case may be, and that there is ample time for preparation, the problem involves consideration of these four steps: (1) choosing a subject, (2) collecting material, (3) organizing the material, and (4) writing the speech.

Many occasions will prescribe or readily suggest their own subjects. But supposing the choice is left to the speaker, how shall a decision be reached? The question involves no little trouble for both students and teachers. As an aid in solving the problem, the following directions are offered:

1. *Choose a subject of personal import to you.* Unless you have convictions regarding a subject, and a definite purpose in speaking thereon, how can you hope to influence your audience? In other words, a speaker must have, as we say, a *message*; and there is no reason why this may not be the case with students in the schools, if they speak on subjects within the range of their study and thought. Don't be thinking so much of something to say as preparing to say what you think. This has been termed, "Choice by development." Instead of choosing a subject, let the subject choose you. "I somehow couldn't get into

my subject today," said a flabby-minded young speaker. "Do you know the reason?" asked his teacher. "It was because your subject never got into you."

2. *Choose a subject adapted to your audience.* This very obvious requirement is constantly disregarded, even by experienced speakers; audiences are often bored by the most inappropriate themes. It therefore behooves the speaker to learn in advance, just so far as possible, the character and interests of his audience. You cannot command your hearers' attention unless they are interested in what you have to say. A given subject may be of absorbing interest to you, but not to your audience. Again, what is absorbing to one audience would be dull to another; what is interesting at one time is not at another. An element of freshness, either in the subject itself or in the method of treatment, is also a factor in the problem of interest. In these and other ways must the speaker fit his subject to his audience.

3. *Choose a subject that you are capable of handling.* Adaptability applies to the speaker no less than to his audience. Keep within the range of your own thought and powers. Ask yourself if there are not subjects lying in the field of your studies and experiences on which you can speak with intelligence and confidence. The average aspirant for oratorical honors in school contests or commencement programs is prone to dismiss such subjects as beneath his notice,

and to choose something that sounds big and grand—such as, “The Message of the Ages,” of which he really knows nothing and which might possibly do for a book written at the age of fifty. This tendency of students to attempt the treatment of big, weighty subjects that are wholly beyond them, thus precluding the possibility of any original, first-hand treatment, has brought about a reaction against the formal oratorical contests. The orations delivered on such occasions are often worse than no training for real life because they are, in the words of Professor Baker of Harvard, “unreal and unindividual.”

Gathering material. Given a subject of personal import to you, and adapted both to your audience and to your own abilities, the next step is to collate the subject-matter. But this does not mean proceeding at once to discover what others have said on the subject. Before searching for the thoughts of others, first take an inventory of your own thoughts. What do you know or think about your subject? Such preliminary thinking is absolutely essential to produce an address containing any degree of originality or individuality. In your reading on the subject, also—and most subjects require more or less reading—do not make reading a substitute for thinking. Any speech worth while is the outgrowth of first-hand thought and study of the subject and material. This does not mean that reading is to be discouraged, for “reading maketh the full man” and is the source of

most of our knowledge and ideas. Read as thoroughly and widely as the subject may require, but pass the material through the crucible of your own mind, make it your own, and thus avoid in your treatment a mere compilation or paraphrase.

Organizing the material. After due thought and reading on your subject, the central theme which represents the main purpose of your speech will be evolved. At this point a carefully constructed plan of your speech should be made in outline form, and all the material collected must be fitted into this outline in its proper order and place. An outline or "brief" will save much ill-directed, haphazard, and wasted labor in the work of composition.

The main divisions of an outline for a speech will naturally be: (1) Introduction, (2) Discussion, and (3) Conclusion—since every speech must needs have a beginning, a greater or less continuance, and an ending. Genung¹ says that the purpose of the introduction is to set forth whatever is necessary to explain the subject; of the discussion, whatever is necessary to establish the subject; and of the conclusion, whatever is necessary to apply the subject. This statement assumes—what is usually the case—that a speech, as distinguished from a talk, is not primarily narration, or description, or exposition, but aims to convince and persuade the audience. Keeping this in

¹ Practical Rhetoric, 199.

mind, the introduction should gain the attention of your hearers and lead them to understand and follow the discussion of your theme; in other words, get on good terms with your audience at the outset and introduce your subject so as to incite interest. Ways of doing this are illustrated in the introductions contained in the exercises that follow.

At no time should the theme, your message, be lost sight of, and the conclusion should re-enforce in a brief, telling way the main point or points of the speech as a whole. When the theme demands it, the conclusion may properly include a "hortatory ending"—a direct appeal for a certain line of conduct or action; examples will be found in the Exercises.

Withal the law of proportion must be duly observed. As a general rule, both introduction and conclusion should be as brief as possible. Avoid a discourse that is all head and tail, with no appreciable body; so that the audience is asking, "Why doesn't he begin?" or, "Will he ever stop?" Some speeches, of course, require little or no introduction, especially if a preceding speaker has already furnished one.

In the discussion or body of the speech the theme must of course be developed with due regard to the laws of unity, coherence, sequence and climax, but the first and final impressions—the introduction and the conclusion—are places of the greatest strategic importance. Many a speech has failed by reason of a bad opening or a weak ending. The instructions

issued to Four Minute Men by the National Committee on Public Information may well be heeded by all speakers: "Begin with a positive, concrete statement; tell them something at the start. . . . Finish strong and sharp; the butterfly is forgotten as soon as he departs, but you recall the hornet because he ends with a point."

Writing the speech. Regardless of the method of delivering a prepared speech, that is, whether or not it is memorized, much practice in writing for a listener, as distinguished from a reader, is indispensable for adequate training in oral English. Practice in written composition should supplement oral composition, for the process of reducing one's thoughts to writing conduces to orderliness, exactness, finish, and power over words.

With the outline of your speech before you, expand it into a finished composition by following strictly this capital rule: *Write as you would talk, with the audience always in mind.* The observance of this rule by the speech-writer will protect him from many pitfalls of style. The best speeches *talk*, even as you read them. The essay or "literary" style will not do for speech composition. "The very effectiveness and success of a speech may be due to its offenses against the strict canons of literary criticism." True, the essentials of English composition that you have studied in rhetoric—clearness, unity, sequence, coherence, emphasis, etc.—apply also to speech composition, but

the test question for a speech is not, "Does it read well?" but rather, "Does it *speak* well?" Let us therefore notice certain qualities of style which should be cultivated by the intending speaker.

First, *clearness* is absolutely necessary. While the absence of this quality in written discourse is a fault, in oral discourse it is fatal. The hearer, unlike the reader, cannot turn back and review a sentence; he must grasp its meaning when it is spoken, or not at all. Hence the speaker's diction and sentences should conform to his best conversational style; the use of everyday words and clear-cut sentences whose meaning will be readily grasped. "Talk to the simplest intelligence in your audience; you'll hit everything higher up." Long sentences may at times be used—particularly the periodic form—but not twisted and jumbled ones, with long modifying and qualifying clauses. If you need to qualify a statement, use a separate sentence. Use as many sentences as may be needed to make the audience understand your main points: *iteration* is more allowable in a speech than in an essay. An important idea or truth may often need to be restated, amplified, illustrated, or otherwise reënforced—any way so that the audience gets it. Note, for example, the iteration employed by the Saviour in telling His parables to the common people.

Again, the use of *figurative language* and *illustrations*—a specific instance following a generalization,

a concrete example following an abstract statement—aids on the score both of clearness and of interest. And first, as to clearness. Even the trained mind cannot follow to any great length a speaker who deals only in abstractions and generalizations, and the untrained mind soon becomes utterly lost. Many an audience has been won by a single illustration or an anecdote aptly used and well told, when an abstract statement would utterly fail to reach them. You must hold your hearers, and in order to do this you must appeal, not only to their intellect, but also to their imagination and their feelings. The hearers want food, but they want it well flavored and seasoned. A little spice, too, in the way of humor, so that it has some point, is excellent to relieve the monotony.

Colonel Higginson gives as part of his fifth rule for speech-making: "Plan beforehand for at least one good illustration or anecdote under each head of your speech." This rule every beginner should follow literally. "Mankind can be taught only by example," Burke once said, "and that they will learn at no other school."

Further, the use of figures is pleasing, for even the most matter-of-fact mind is not insensible to the beauty of imagery. But pictures and comparisons must not, of course, be used simply because they please the fancy, and this caution the high-school orator needs especially to heed. If a student in writ-

ing a speech aims to weave in all the fine things he can think of, he may be sure that he is making a wrong use of figures, for he is stressing expression above thought. However, when figurative language really does illuminate the thought, do not hesitate to use it.

Unity is another quality that should be stressed in speech composition. Every worth-while speech, as we have seen, must have some definite purpose. Unity means that every part of the discourse shall contribute to the accomplishment of such purpose, so that a definite impress of the speaker's main points or theme is made upon the minds of the auditors. Make sure that your audience gets from your speech at least one good idea. After listening to a speech, if you hear the remark (as you often do), "That speech sounded well, but what was he driving at?" you may be sure it was a poor effort.

A good speech should also be characterized by proper *sequence* and *movement*. That is, the speaker should move onward toward his object by a straight course, not retracing his steps to start over again, not wandering off on to side paths, not jumping over or going around obstacles in his path so that the audience loses the trail, but, keeping his eyes on his objective, he should move along toward the end desired just as rapidly as the audience can follow him, and when he has brought the audience with him to the end of the previously mapped out course—stop. Now, this figurative statement has manifold

applications, but the main point for notice now is, that the writing itself, once it is taken up, should move along without undue rumination or "wool gathering," just as the speech must when it is delivered. Excessive care for style may well be disregarded in the first draft; this may receive due attention in the revision. In writing, then, keep your mind and emotions keenly alive; visualize your audience and aim directly at it. Composing under the impetus of an impelling purpose conduces not only to movement and force, but also to the speaking style—direct, strong talk.

Still other qualities of style that demand special attention in speech composition are *emphasis* and *climax*. The law of emphasis coincides with that of unity in keeping uppermost in mind the purpose of a speech; but while unity has to do with grouping, emphasis is concerned with placing and stressing. The ideal speech gradually grows in strength until the climax is reached at the very close; hence, emphasis and climax are named together. In order to leave a strong final impression on the mind of a hearer, the very conclusion of a speech or paragraph or sentence should be the strongest part. Further on the score of emphasis, elaboration and iteration in the development of the speech should bear directly upon some main point or controlling idea in the discourse, and matters of only indirect bearing should be briefly treated. Almost everyone has heard speakers who

have violated this rule. The speaker even more than the writer must see large things large and small things small.

In addition to the desirability of composing a speech so that climaxes are reached in the main divisions and at the very close of the speech, it should be noted that the element of *suspense* in speech composition is often a great aid to climax; that is, to arouse the curiosity of the audience and reserve your main point until the climax is reached. Hence it is that the periodic sentence, wherein the main idea or conclusion is not expressed until the very close, is distinctively an oratorical form of sentence structure. It should be added that suspense does not mean that the audience, as a general rule, should be kept in ignorance of the main points of a discourse. It means rather that suspense may be serviceable in enforcing these points.

Finally, *direct discourse* should be much more frequently employed in speech composition than in the essay. We have already discussed directness with reference to the manner of delivery, the need of grappling with the audience so that each and every listener feels that you have a personal message for him. This will be greatly aided by maintaining constantly, while writing a speech, the audience-sense, as previously urged, and this audience-sense, in turn, will lead you frequently to use the man-to-man style of direct address, such as the rhetorical forms of inter-

rogation in place of the declarative sentence, the second person in place of the third, apostrophe and personification, and the direct quotation rather than the indirect.

The foregoing are some of the principal matters that demand attention in relation to speech composition. A full treatment of this subject would require a book by itself. Attention is now called to one other topic. Style in composition is relative not alone to the individual but also to the subject-matter; so that every speech has, we might say, a style of its own, depending upon its purpose. If you wish simply to inform your hearers, or to reason with them, you are addressing primarily their intelligence. If you desire to persuade them, to impel to action, immediate or remote, you must appeal to the springs of action which are termed "motives," and such appeal is the

To the Teacher: At this stage of the work, when the students begin systematic practice in complete self-expression, it is suggested that the class be organized into a literary society, and that all class exercises be conducted as programs of such society. The suggested plan is based on both observation and experience. The study and practice of Extempore Speaking and Debating, treated in Chapters IV and V, will lend themselves readily to this plan. Let the students themselves take all the necessary steps in organizing the society: a temporary organization, the presentation and discussion of a resolution to organize "The —— High School Literary Society" (or other desired name), the appointment of a Committee on Permanent Organization, the adoption at a subsequent meeting of the Constitution and By-Laws of the society, based on the report of such Committee. (See Appendix IV.) In this connection, encourage the study and practice of parliamentary procedure by designating a minority of the class to oppose such organization, assigning to individual members of the

main characteristic of speech that we call *oratory*. But an audience of average intelligence will not be moved by appeals to their emotions unless the basis is laid in an appeal to reason. Emotional appeals, to be effective, must grow out of appeals to the understanding. Men are not moved by telling them what they ought to be. Therefore, attempt oratorical flights only from a ground-work of facts and reasoning. This applies particularly to debating.

Again, whenever the purpose of a speech requires an appeal to the emotions, aim at those motives which will reach the particular audience. However, no self-respecting speaker will ever appeal to low or base motives. Magnify your theme, and appeal to the higher range of motives that lie dormant in almost any audience. The real orator, indeed, is thereby an orator because he is a leader. "If you would lift

class the duty of arguing for or against the main resolution, of making specific motions whenever opportunity offers, such as to adjourn, to lay on the table, to reconsider, etc. (See Appendix V.) By this plan the work is made more vital and real for the students, and initiative and a sense of responsibility for its success are encouraged. Thus let the students conduct their own exercises, the teacher aiding in planning the programs and in serving as *ex-officio* critic.

In perfecting a class organization as above recommended, the model Constitution and By-Laws given in Appendix IV may be suggestive, but the constitution for a class organization should usually be in simplified form and should include the following standing rules:

1. Officers shall be changed frequently.
2. This class shall discuss at its meetings serious questions only.
3. In the planning of programs and settling matters in dispute, the teacher shall have final authority.

me," says Emerson, "you must be on higher ground."

EXERCISES

A. Let each student choose a subject for a speech to the class, and be prepared to show how it conforms to the directions given in the text.

B. Of the two following subjects, discuss the advantages in form of statement of the second over the first: (1) Character, (2) The Opportunities for Character-Building Afforded in this School.

C. Criticize the following oration subjects, taken from high-school programs. Try to restate each subject so that it would be suitable for a five-minute speech by a high-school student:

1. Municipal Problems.
2. The Occident and the Orient.
3. The Heart, the Source of Power.
4. America's Providential Origin and Destiny.
5. The World War.

D. Point out the merits in the following Introductions:

1. "There was a South of slavery and secession; that South is dead. There is a South of union and freedom; that South, thank God, is living, breathing, growing every hour." These words, delivered from the immortal lips of Benjamin H. Hill, at Tammany Hall in 1866, true then, and truer now, I shall make my text to-night.—*Henry W. Grady, New South Speech.*

2. In facing this audience, there are two reasons why I am embarrassed: one is, that there is so much to attract the

eye, and the other is, that it distracts the thought. I am reminded by contrast of a limerick which runs as follows:

For beauty I am not a star,
There are others more handsome by far,
But my face, I don't mind it
For I am behind it,
It's the people in front that I jar.

However, I venture to offer some suggestions on the subject assigned me, "Business and Politics."—*Woodrow Wilson, Education and Trade, New York, 1912.*

3. In speaking to you, men of the greatest city of the West, men of the State which gave to the country Lincoln and Grant, men who pre-eminently and distinctly embody all that is most American in the American character, I wish to preach, not the doctrine of ignoble ease, but the doctrine of the strenuous life, the life of toil and effort, of labor and strife, to preach that highest form of success which comes, not to the man who desires mere easy peace, but to the man who does not shrink from danger, from hardship, or from bitter toil, and who out of these wins the splendid ultimate triumph.—*Roosevelt, "The Strenuous Life."*

4. We are fortunate that we behold this day. The heavens bend benignly over; the earth blossoms with renewed life; and our hearts beat joyfully together with one emotion of filial gratitude and patriotic exultation. Citizens of a great, free, and prosperous country, we come hither to honor the men, our fathers, who, on this spot and upon this day, a hundred years ago, struck the first blow in the contest which made that country independent. Here, beneath the hills they trod, by the peaceful river on whose shores they dwelt, amid the fields that they sowed and reaped, proudly recalling their virtue and their valor, we come to tell their

story, to try ourselves by their lofty standard to know if we are their worthy children, and, standing reverently where they stood and fought and died, to swear before God and each other, in the words of him upon whom in our day the spirit of the Revolutionary fathers visibly descended, that government of the people, by the people, for the people, shall not perish from the earth.—*Curtis, Oration at the Centennial Celebration, Concord, Mass.*

5. I have witnessed the extraordinary scenes of this convention with deep solicitude. Nothing touches my heart more quickly than a tribute of honor to a great and noble character; but as I sat in my seat and witnessed this demonstration, this assemblage seemed to me a human ocean in tempest. I have seen the sea lashed into fury and tossed into spray, and its grandeur moves the soul of the dullest man; but I remember that it is not the billows, but the calm level, of the sea, from which all heights and depths are measured. When the storm has passed, and the hour of calm settles on the ocean, when the sunlight bathes its peaceful surface, then the astronomer and surveyor take the level from which they measure all terrestrial heights and depths.—*Garfield, Speech in the Republican National Convention, Chicago, June, 1880.*

6. It is a matter of very little consequence to me, personally, whether I speak here tonight or not. But one thing is very certain, if you do permit me to speak here tonight, you will hear very plain talking. You will not find me to be a man that dared to speak about Great Britain three thousand miles off, and then is afraid to speak to Great Britain when he stands on her shores. And if I do not mistake the tone and temper of Englishmen, they had rather have a man who opposes them in a manly way than a sneak that agrees with them in an unmanly way. Now, if I can

carry you with me by sound convictions, I shall be immensely glad; but if I cannot carry you with me by facts and sound arguments, I do not wish you to go with me at all; and all that I ask is simply *fair play*.—*Henry Ward Beecher, Speech at Liverpool.*

E. Likewise, discuss the merits of each of the following as a type of the conclusion of a speech:

1. When I consider O'Connell's personal disinterestedness—his rare, brave fidelity to every cause his principles covered, no matter how unpopular or how embarrassing to his main purpose; that clear, far-reaching vision and true heart which, on most moral and political questions, set him so much ahead of his times; his eloquence, almost equally effective in the courts, in the senate, and before the masses; that sagacity which set at naught the malignant vigilance of the whole imperial bar, watching thirty years for a misstep; when I remember that he invented his tools, and then measure his limited means with his vast success, bearing in mind its nature; when I see the sobriety and moderation with which he used his measureless power, and the lofty, generous purpose of his whole life—I am ready to affirm that he was, all things considered, the greatest man the Irish race ever produced.—*Wendell Phillips, Eulogy of Daniel O'Connell.*

2. We must incorporate the Puritan spirit in our lives, and determine that no assault or pressure, of person or of government, of power or of law, shall ever induce us to violate Conscience. We cannot avoid these duties which are on us. The Past impels; the Future summons. God make us mediators between ages of planting, and ages of fruitage. Deep calleth for us unto deep; those early Colonies, these coming States! We are heirs to a great and costly legacy of valor and of virtue. The blood in our veins

has flowed to us from men of unusual courage, foresight, faith. For us was the wise and heroic life of those from whom the Pilgrim came, watched over by their love, and followed by their prayers. For us was the large moderation of Winthrop, and his sterling sagacity; for us, the rugged energy of Dudley; the piety of Carver, Bradford, Wilson; for us, the beautiful grace of Lady Johnson; for us, the spirit that looked death in the face from the clear, bright brow of Henry Vane! A cloud of witnesses gathers around us, as we stand here. Those thousand graves, among distant hills, should be each one the spring of an influence shooting up in our hearts with irrepressible energy. And they commit us, each one who has sprung from the breast of New England, to the vital appropriation, and the wide propagation, of those principles and that spirit which belonged to the Fathers.—*Storrs, Oration on the Puritans.*

3. It is likely that I will not again see Bostonians assembled together. I therefore want to take this occasion to thank you, and my excellent friends of last night and those friends who accompanied us this morning, for all that you have done for us since we have been in your city, and to say that whenever any of you come South just speak your name, and remember that Boston or Massachusetts is the watchword, and we will meet you at the gates.

“The monarch may forget the crown

That on his head so late hath been;

The bridegroom may forget the bride

Was made his own but yester e'en;

The mother may forget the babe

That smiled so sweetly on her knee;

But forget thee will I ne'er, Glencairn,

And all that thou hast done for me.”

—*Grady, Speech in Boston before the Bay State Club, 1889.*

4. I can conceive a national destiny surpassing the glories of the present and the past—a destiny which meets the responsibilities of today and measures up to the possibilities of the future. Behold a Republic resting securely upon the foundation stone quarried by revolutionary patriots from the mountain of eternal truth. . . . Behold a Republic in which civil and religious liberty stimulates all to earnest endeavor, and in which the law restrains every hand uplifted for a neighbor's injury—a Republic in which every citizen is a sovereign, but in which no one cares to wear a crown. Behold a Republic standing erect while empires all around are bowed beneath the weight of their own armaments—a Republic whose flag is loved while other flags are only feared. Behold a Republic increasing in population, in wealth, in strength, and in influence, solving the problems of civilization and hastening the coming of a universal brotherhood—a Republic which shakes thrones and dissolves aristocracies by its silent example, and gives light and inspiration to those who sit in darkness. Behold a Republic gradually but surely becoming the supreme factor in the world's progress and the accepted arbiter of the world's disputes—a Republic whose history, like the path of the just, “is as the shining light that shineth more and more unto the perfect day.”—*Bryan, in his reply to the Notification Committee, Campaign of 1900.*

5. No royal governor, indeed, sits in yon stately capital, no hostile fleet for many a year has vexed the waters of our coasts, nor is any army but our own ever likely to tread our soil. Not such are our enemies today. They do not come, proudly stepping to the drumbeat, with bayonets flashing in the morning sun. But wherever party spirit shall strain the ancient guaranties of freedom; or bigotry and ignorance shall lay their fatal hands on education; or

the arrogance of caste shall strike at equal rights; or corruption shall poison the very springs of national life,—there, Minute Men of Liberty, are your Lexington Green and Concord Bridge. And as you love your country and your kind, and would have your children rise up and call you blessed, spare not the enemy. Over the hills, out of the earth, down from the clouds, pour in resistless might. Fire from every rock and tree, from door and window, from hearthstone and chamber. Hang upon his flank from morn till sunset, and so, through a land blazing with holy indignation, hurl the hordes of ignorance and corruption and injustice back,—back in utter defeat and ruin.—*Curtis, Concord Oration.*

F. With reference to speech composition, point out the merits or faults of style as illustrated in the following extracts :

1. The enemy is now hovering on our borders, preparing to press the knife to our throats, to devastate our fields, to quarter themselves in our houses, and to devour our poultry!

2. Great ideas travel slowly, and for a time noiselessly,—as the gods whose feet were shod with wool.

3. The harvest which the present government has sown is already coming home to roost.

4. The really great orator shines like the sun, making you think much of the things he is speaking of; the second-best shines like the moon, making you think much of him and his eloquence.—*Whately.*

5. An illustration is a window in an argument, it lets in light.

6. Use such language as the people can understand; but there is no reason why the gold in your sentences may not be burnished; the steel is no less strong because it is polished.

7. He is the best orator who can turn men's ears into eyes.—*Arabian Proverb*.

8. We leave to Greece her glory, to Rome her grandeur, to every land its choicest blessings. But today there is a filial feast. We behold New England clothed in her sparkling snow, crowned with her evergreen pine; the glory of her brow is justice, the splendor of her eye is liberty, and her abundant bosom shall nourish endless generations.—*George William Curtis*.

9. As the legend runs, Saint Hubert died and was buried. A green branch lying on his breast was buried with him; and when, at the end of a hundred years, his grave was opened, the good man's body was dissolved into dust, but the fair branch had kept its perennial green. So the advocates of free speech shall die and be buried, and their laurels be buried with them. But when the next generation, wise, just, and impartial, shall make inquiry for the heroes, the prophets, and princely souls of this present age, long after their bones are ashes their laurels shall abide in imperishable green.—*Tilton*.

10. It was at this moment, when the cloud came down close to earth, that O'Connell, then a young lawyer just admitted to the bar, flung himself in front of his countrymen, and begged them to make one grand effort. The hierarchy of the Church disowned him. They said, "We have seen every attempt lead always up to the scaffold; we are not willing to risk another effort." The peerage of the island repudiated him. They said, "We have struggled and

bled for a half dozen centuries; it is better to sit down content." Alone, a young man without office, without wealth, without renown, he flung himself in front of the people, and asked for a new effort. . . . O'Connell was brave, sagacious, eloquent; but, more than all, he was a statesman, for he gave to Ireland's own keeping the key of her future. As Lord Bacon marches down the centuries, he may lay one hand on the telegraph and the other on the steam engine, and say, "These are mine; for I taught you how to study Nature." In a similar case, as shackle after shackle falls from Irish limbs, O'Connell may say, "This victory is mine; for I taught you the method, and I gave you the arms."—*Wendell Phillips*.

11. Gentlemen of the Convention, in the name of the great Republic, the only republic that ever existed upon this earth; in the name of all her defenders and of all her supporters; in the name of all her soldiers living; in the name of all her soldiers who died upon the field of battle. . . . Illinois nominates for the next President of this country that prince of parliamentarians, that leader of leaders—James G. Blane.—*Ingersoll*.

12. It was only a little river, almost a brook; it was called the Yser. One could talk from one side to the other without raising one's voice, and the birds could fly over it with one sweep of their wings. And on the two banks there were millions of men, the one turned toward the other, eye to eye. But the distance which separated them was greater than the stars in the sky; it was the distance which separates right from injustice.

The ocean is so great that the sea gulls do not dare to cross it. During seven days and seven nights the great steamships of America, going at full speed, drive through the deep waters before the lighthouses of France come into

view; but from one side to the other hearts are touching.—
Letter of a French Girl to an American Student.

G. By the use of an anecdote, story or a specific example, make the following statements concrete:

1. The student who cheats in an examination only cheats himself.
2. The essential things in public speaking are naturalness and earnestness.
3. Circumstances alter cases.
4. Look before you leap.
5. Variety is the spice of life.
6. America is a land of opportunity.
7. Think before you act and think straight.
8. Think before you speak.
9. When the occasion comes be ready for the occasion.
10. A word to the wise is sufficient.
11. What is worth doing at all is worth doing well.
12. Never put off till tomorrow what can be done today.

H. Take the general subject of School Problems, and let each member of the class choose a particular subject applicable to his or her school, the discussion of the problem and its solution to be presented in a five-minute speech (about six hundred words). Write the speech in full and hand in with the outline for criticism and suggestion both by the teacher and the class.

I. Deliver the speeches prescribed in Exercise 4 in a series of class (or society) oratoricals until each student has had an appearance. For this purpose a

large class might in some cases meet in two or more sections, with a responsible chairman for each. Let the members of the class here again coöperate with the teacher in offering criticism and suggestions, as was suggested in the preceding chapter with reference to declamation. Corresponding to the score card for grading a declamation (page 93) the following blank outline may be used in grading an original speech.

SCORE CARD FOR GRADING AN ORIGINAL SPEECH

I. SUBJECT-MATTER

1. Subject adapted to speaker and occasion:
2. Organization:
3. Composition:

II. DELIVERY

1. By Voice:
2. By Action:

III. GENERAL EFFECT UPON THE AUDIENCE

(Record your estimate of the effort as a whole by grading on the basis of 100 as perfect.)

LESSONS 56-66

Types of Speeches for Various Occasions

Treatises on oratory, both ancient and modern, give various classifications embracing all forms of public address. For our purpose, we shall here disre-

gard those forms belonging to the professions, such as the lawyer, the preacher, or the legislator, and consider the following as types of speeches for special occasions which the student, as well as the man of affairs, may be called on to deliver. Other types are mentioned in the appended Exercises.

The oration.—An oration has been defined as “a formally prepared and relatively elaborate discourse, wherein persuasion is the ultimate object and effect.” A short speech can rarely rise to the dignity of an oration. Further, the old-time oration is in less demand today than formerly. It survives in those occasions where an unusually important event is to be celebrated, such as the founding of a college or the birthday of an eminent statesman, scientist, or author. On such occasions a distinguished speaker appears as “the orator of the day.” The term is also used with reference to a student’s graduation speech or to an oratorical contest. In this connection, it should be remembered that the subject-matter of an oration must lend itself to the purposes of persuasion. You cannot rise to oratory on the subject of peanuts. Further than this, the student should refer to the suggestions previously made regarding the choice of a subject and the qualities of style for speech composition as presented in the preceding lesson.

The commemorative speech.—This type of speech is in demand at meetings called to memorialize impor-

tant events, such as our national holidays or the dedication of a public building. There are two ways for the speaker to proceed in the preparation of a commemorative address: (1) to narrate the events that give rise to the occasion, (2) to dwell upon the importance and meaning of the events. Some narration is usually necessary as a foundation or setting for the speech, but, unless the events are little known, the narrative alone will not prove interesting or instructive. The speaker should therefore plan to treat such topics as the significance of the occasion, what it stands for, its importance and influence with relation to the future.

The eulogy.—Analogous to the commemorative address, the eulogy memorializes a person rather than an event. The death of almost every man of unusual local or national prominence is observed by pronouncing a eulogy commemorating his life and services. As in the commemorative address, there are two ways of proceeding: (1) the biographical method and (2) the selective or “ethical” method.

The biographical method, which treats a life chronologically, is the easier, and for that reason, perhaps, is most frequently employed by a student. The result is a mere encyclopedic abstract treating of a man’s birth and parentage, and of details relating to his boyhood, middle life, old age, and death. A eulogy constructed on such a plan can be of no earthly interest or value to any audience.

In the selective method, which should always be used exclusively if one has but a comparatively short time for a eulogy, the accomplishments or qualities of a man form the principal divisions of the discourse, and these qualities are treated without regard to chronological order. The eulogist seeks to answer such questions as: What were the sources of this man's power—what did he stand for? What qualities mark him as a great man? What are the lessons of his life? In contrast with such topics, what self-respecting speaker can be content to deal with such matters as childhood diseases or harrowing details of a man's death? In preparing a eulogy, therefore, avoid the purely biographical method; use it, if at all, only as introductory or incidental to the selective method.

The after-dinner speech.—In America the custom has grown in favor of calling for speeches at almost every dinner having the slightest semblance of formality. Upon these occasions we hear all sorts of speeches—the grave and the gay, the serious and the silly—and this part of the dinner program often unnerves the speakers and bores the hearers. But the quantity alone of such speaking demands an attempt to determine its requirements.

The usual after-dinner audience is in a good-natured and receptive mood, and wants above all to be entertained. This involves the element of interest. Hence an after-dinner speech should, first of all, be

interesting; and this is one reason why the humorous anecdote or story is associated with these occasions. While the story is frequently overworked and the speech is pointless with a series of unrelated jokes, still a good story that is really illustrative of a point under discussion, goes a long way toward making a speech interesting. One story and one central idea for brief, serious discussion are usually enough, for an after-dinner speech should never be too long. Make sure that the point of the story is clearly brought out, but don't make the mistake of explaining the point—leave that to the audience. James Russell Lowell once remarked that the after-dinner speaker should use a joke, a platitude, a quotation—and then stop. In class exercises, the author has found it to be valuable and interesting practice to require students to deliver after-dinner speeches within a time-limit of five minutes, adhering strictly to the following outline:

1. Relate a humorous anecdote or story as an introduction to some one idea or point related to your subject.
2. Briefly discuss your point.
3. Reënforce the point by an appropriate quotation.
4. Stop.

EXERCISES

Note the content and phrasing of the following types of speeches for special occasions. Let members of the class reproduce these speeches, either in whole or in outline, before the class as an audience.

THE COMMEMORATIVE SPEECH

FLAG DAY ADDRESS

WOODROW WILSON

Condensed from an address delivered at Washington, D. C.,
June 17, 1917

My Fellow Citizens:

We meet to celebrate Flag Day because this flag which we honor and under which we serve is the emblem of our unity, our power, our thought and purpose as a nation. It has no other character than that which we give it from generation to generation. The choices are ours. It floats in majestic silence above the hosts that execute those choices, whether in peace or in war. And yet, though silent, it speaks to us—speaks to us of the past, of the men and women who went before us and of the records they wrote upon it. We celebrate the day of its birth; and from its birth until now it has witnessed a great history, has floated on high the symbol of great events, of a great plan of life worked out by a great people. We are about to carry it into battle, to lift it where it will draw the fire of our enemies. We are about to bid thousands, hundreds of thousands, it may be millions, of our men, the young, the strong, the capable men of the nation, to go forth and die beneath it on fields of blood far away—for what? For some unaccustomed thing? For something for which it has never sought the fire before? American armies were never before sent across the seas. Why are they sent now? For some new purpose, for which this great flag has never been carried before, or for some old,

familiar, heroic purpose for which it has seen men, its own men, die on every battlefield upon which Americans have borne arms since the Revolution?

These are questions which must be answered. We are Americans. We, in our turn, serve America, and can serve her with no private purpose. We must use her flag as she has always used it. We are accountable at the bar of history and must plead in utter frankness what purpose it is we seek to serve.

It is plain enough how we were forced into the war. The extraordinary insults and aggressions of the Imperial German Government left us no self-respecting choice but to take up arms in defense of our rights as a free people and of our honor as a sovereign government. The military masters of Germany denied us the right to be neutral. They filled our unsuspecting communities with vicious spies and conspirators and sought to corrupt the opinion of our people in their own behalf. When they found that they could not do that, their agents diligently spread sedition amongst us and sought to draw our own citizens from their allegiance—and some of those agents were men connected with the official Embassy of the German Government itself here in our own capital. They sought by violence to destroy our industries and arrest our commerce. They tried to incite Mexico to take up arms against us and to draw Japan into a hostile alliance with her—and that, not by indirection, but by direct suggestion from the Foreign Office in Berlin. They impudently denied us the use of the high seas and repeatedly executed their threat that they would send to their death any of our people who ventured to approach the coasts of Europe. And many of our people were corrupted. Men began to look upon their own neighbors with suspicion and to wonder in their hot resentment and surprise whether there was any community in which hostile intrigue did not

lurk. What great nation in such circumstances would not have taken up arms? Much as we had desired peace, it was denied us, and not of our own choice. This flag under which we serve would have been dishonored had we withheld our hand.

But that is only part of the story. We know now as clearly as we knew before we were ourselves engaged that we are not the enemies of the German people and that they are not our enemies. They did not originate or desire this hideous war or wish that we should be drawn into it; and we are vaguely conscious that we are fighting their cause, as they will some day see it, as well as our own. They are themselves in the grip of the same sinister power that has now at last stretched its ugly talons out and drawn blood from us. The whole world is at war because the whole world is in the grip of that power and is trying out the great battle which shall determine whether it is to be brought under its mastery or fling itself free.

THE SPEECH OF FAREWELL

ABRAHAM LINCOLN

Farewell speech at Springfield, Illinois, February 11, 1861.

My Friends:

No one not in my situation can appreciate my feeling of sadness at this parting. To this place, and the kindness of these people, I owe everything. Here I have lived a quarter of a century, and have passed from a young to an old man. Here my children have been born, and one is buried. I now leave, not knowing when or whether ever I may return, with a task before me greater than that which rested upon Washington. Without the assistance of that Divine Being who ever attended him, I cannot succeed.

With that assistance, I cannot fail. Trusting in Him who can go with me, and remain with you, and be everywhere for good, let us confidently hope that all will be well. To his care commending you, as I hope in your prayers you will commend me, I bid you an affectionate farewell.

SPEECH OF AN OFFICIAL REPRESENTATIVE

An address by M. Viviani, as official representative of the French Government, before the Tomb of Washington, at Mount Vernon, April 29, 1917.

We could not remain longer in Washington without accomplishing this pious pilgrimage. In this spot lies all that is mortal of a great hero. Close by this spot is the modest abode where Washington rested after the tremendous labor of achieving for a nation its emancipation.

In this spot meet the admiration of the whole world and the veneration of the American people. In this spot rise before us the glorious memories left by the soldiers of France led by Rochambeau and Lafayette; a descendant of the latter, my friend, M. de Chambrun, accompanies us.

And I esteem it a supreme honor, as well as a satisfaction for my conscience, to be entitled to render this homage to our ancestors in the presence of my colleague and friend, Mr. Balfour, who so nobly represents his great nation. By thus coming to lay here the respectful tribute of every English mind he shows, in this historic moment of communion which France has willed, what nations that live for liberty can do.

When we contemplate in the distant past the luminous presence of Washington, in nearer times the majestic figure of Abraham Lincoln; when we respectfully salute President Wilson, the worthy heir of these great memories, we at one glance measure the vast career of the American people.

It is because the American people proclaimed and won for the nation the right to govern itself, it is because it proclaimed and won the equality of all men, that the free American people at the hour marked by fate has been enabled with commanding force to carry its action beyond the seas; it is because it was resolved to extend its action still further that Congress was enabled to obtain within the space of a few days the vote of conscription and to proclaim the necessity for a national army in the full splendor of civil peace.

In the name of France, I salute the young army which will share in our common glory.

While paying this supreme tribute to the memory of Washington, I do not diminish the effect of my words when I turn my thought to the memory of so many unnamed heroes. I ask you before this tomb to bow in earnest meditation and all the fervor of piety before all the soldiers of the allied nations who for nearly three years have been fighting under different flags for some ideal.

I beg you to address the homage of your hearts and souls to all the heroes, born to live in happiness in the tranquil pursuit of their labors, in the enjoyment of all human affections, who went into battle with virile cheerfulness and gave themselves up, not to death alone, but to the eternal silence that closes over those whose sacrifice remains unnamed, in the full knowledge that, for those who loved them, their names would disappear with their bodies.

Their monument is in our hearts. Not the living alone greet us here; the ranks of the dead themselves rise to surround the soldiers of liberty.

At this solemn hour in the history of the world, while saluting from this sacred mound the final victory of justice, I send to the Republic of the United States the greetings of the French Republic.

THE EULOGY

THE SPIRIT OF ABRAHAM LINCOLN

WOODROW WILSON

By popular subscription the log-cabin birthplace of Lincoln on a farm near Hodgenville, Kentucky, has been enclosed in an imposing granite memorial building as a gift to the Nation. President Wilson, called upon to accept the memorial, gave this impressive interpretation of it:

No more significant memorial could have been presented to the Nation than this which encloses the log-cabin birthplace of Abraham Lincoln. It expresses so much of what is singular and noteworthy in the history of the country; it suggests so many of the things that we prize most highly in our life and in our system of government.

How eloquent this little house within this shrine is of the vigor of democracy! There is nowhere in the land any home so remote, so humble, that it may not contain the power of mind and heart and conscience to which nations yield and history submits its processes.

Nature pays no tribute to aristocracy, subscribes to no creed or caste, renders fealty to no monarch or master of any name or kind.

Genius is no snob. It does not run after titles or seek by preference the high circles of society. It affects humble company as well as great. It pays no special tribute to universities or learned societies or conventional standards of greatness, but serenely chooses its own comrades, its own haunts, its own cradle even, and its own life of adventure and of training.

Here is proof of it. This little hut was the cradle of one of the great sons of men, a man of singular, delightful, vital

genius who presently emerged upon the great stage of the Nation's history, gaunt, shy, ungainly, but dominant and majestic, a natural ruler of men, himself inevitably the central figure of the great plot.

No man can explain this, but every man can see how it demonstrates the vigor of democracy, where every door is open in every hamlet and countryside, in city and wilderness alike, for the ruler to emerge when he will and claim his leadership in the free life. Such are the authentic proofs of the validity and vitality of democracy.

Here, no less, hides the mystery of democracy. Who shall guess this secret of nature and Providence and a free polity?

Whatever the vigor and vitality of the stock from which he sprang, its mere vigor and soundness do not explain where this man got his great heart that seemed to comprehend all mankind in its catholic and benignant sympathy, the mind that sat enthroned behind those brooding, melancholy eyes, whose vision swept many a horizon which those about him dreamed not of—that mind that comprehended what it had never seen, and understood the language of affairs with the ready ease of one to the manner born—or that nature which seemed in its varied richness to be the familiar of men of every way of life.

This is the sacred mystery of democracy, that its richest fruits spring up out of soils which no man has prepared and in circumstances amid which they are the least expected. This is a place alike of mystery and of reassurance.

It is the spirit always that is sovereign. Lincoln, like the rest of us, was put through the discipline of the world—a very rough and exacting discipline for him, an indispensable discipline for every man who would know what he is about in the midst of the world's affairs; but his spirit got only its schooling there. It did not derive its character or its

vision from the experiences which brought it to its full revelation.

The test of every American must always be, not where he is, but what he is. That also is of the essence of democracy, and is the moral of which this place is most gravely expressive.

I have come here today not to utter a eulogy on Lincoln; he stands in need of none, but to endeavor to interpret the meaning of this gift to the Nation of the place of his birth and origin.

Is not this an altar upon which we may forever keep alive the vestal fire of democracy as upon a shrine at which some of the deepest and most sacred hopes of mankind may from age to age be rekindled? For these hopes must certainly be rekindled, and only those who live can rekindle them.

The only stuff that can retain the life-giving heat is the stuff of living hearts. And the hopes of mankind cannot be kept alive by words merely, by constitutions and doctrines of right and codes of liberty. The object of democracy is to transmute these into the life and action of society, the self-denial and self-sacrifice of heroic men and women willing to make their lives an embodiment of right and service and enlightened purpose.

The commands of democracy are as imperative as its privileges and opportunities are wide and generous. Its compulsion is upon us. It will be great and lift a great light for the guidance of the nations only if we are great and carry that light high for the guidance of our own feet.

We are not worthy to stand here unless we ourselves be in deed and in truth real democrats and servants of mankind, ready to give our very lives for the freedom and justice and spiritual exaltation of the great nation which shelters and nurtures us.

With the class organized into a literary society, many interesting meetings, as time permits, could be devoted to speeches for occasion both real and hypothetical. The following will be suggestive. The subjects for each occasion can be supplied to meet local conditions and interests. Suggestions for subjects may also be obtained from the exercises appended to Chapter IV and from Appendix, Part I.

1. Laying the corner stone of a new high-school building.
2. Celebration of one or more of the national holidays.
3. Eulogy of "The Greatest Man in American History" (or in this state or town).
4. A school or class banquet.
5. Installation ceremonies (President of the literary society, student body, or athletic manager).
6. Welcome to a visiting teacher or other distinguished guest.
7. Student rally for an interseholastic athletic or debating contest.
8. Presentation and acceptance of a gift to the retiring President (or other student officers).
9. An occasion calling for farewell or valedictory speeches.
10. A Political Club: Candidates and issues in the present national (or state, or city) campaign.
11. A Symposium on the World War.
12. Celebration of the Establishment of World Peace

CHAPTER IV

EXTEMPORE SPEAKING

LESSONS 67-70

Nature and Advantages of the Extempore Method

What is extempore speaking?—In Chapter II the study and practice of speaking to an audience had reference to the delivery from memory of another's words; in Chapter III, to the delivery of your own words, which might also be memorized. But training in oral English should by no means stop with memoriter speaking. We now come to the next step in the development of the speaker, that of extemporizing the words for the expression of thought. Doubtless you have already had practice in the grades by means of the topical method of recitation, or otherwise, or practiced "oral composition" in the English course, in place of written themes. But whatever training, or lack of training, you have had in this form of oral English, let me repeat here that practice in written speech composition should supplement that in oral composition; sometimes using the same subjects, but preferably other subjects.

In considering ways and means of acquiring facility in extempore speech, let us first get a clear idea

of just what this method is. The word *extempore* is used both as an adjective and as an adverb. As an adjective its simpler form is usually preferable to the equivalents, *extemporaneous* and *extemporary*, and as an adverb it is likewise preferable to *extemporarily*. In the present-day usage of the term, it means the preparation in advance of the subject-matter for a speech, but not of the words for the expression of the thought. *Impromptu* speaking, on the other hand, means no advance preparation of either thought or language. Let it be understood, therefore, that extempore speaking does not consist in speaking without preparation, but rather in such thorough preparation that ideas, previously thought out and arranged, are readily recalled and expressed by the speaker without his being bound by any set form of words.

Advantages of the extempore method.—1. It may be remarked, by way of preface, that while the extempore method in public speech has certain marked advantages over every other, and while the student of speaking must never be content until he has acquired the ability to speak without memorizing his language, either in whole or in part, and to depart from the prepared form whenever occasion demands—as in a debate, for example—yet it does not follow that this is the only method of delivery for all occasions, as its ardent champions sometimes claim. Aside from its use in informal talks, real effective-

ness in extempore speaking is usually developed after considerable practice in other forms of delivery. Moreover, writers have doubtless indulged in much useless theorizing about this whole matter.

The truth is, there is no one best method of delivery for every speaker and every occasion. What concerns us now is, that the conditions of American citizenship require that the student must train himself to speak extemporaneously before an audience—not by practicing a compromise, half-way method, but the wholly extempore speech—and that he who has this accomplishment is equipped with a most effective instrument and prerequisite for leadership.

Even as far back as the commencement of the Christian Era, Quintillian, in his “*Institutes of Oratory*,” said that “the richest fruit of all our study . . . is the faculty of speaking extempore. . . . What profit does much writing, constant reading and a long life spent in study bring us, if there remains with us the same difficulty in speaking that we felt at first?” Now, if “the faculty of speaking extempore”—of thinking on one’s feet and commanding on the instant the words to express one’s thought—was a need in Quintillian’s time, how much more frequent and constant is the demand in the times in which we are living. It should be borne in mind that the orator of classical times was poet, essayist, historian, novelist, and newspaper reporter in one. Today the printing press removes the

demand, in large measure, for the long, formal, set speech of former times, and the present demand is for the short, business-like, straight-from-the-shoulder speech—three to five minutes in length, say, for the give-and-take discussion of a live topic—this is the type of speech we are now to study and master.

2. Not only does the extempore speech meet present-day needs and is generally preferred by modern audiences, but it calls into play those mental faculties that are essential for effectiveness in public speech. There is cultivated a memory for ideas rather than for words, and this removes the danger of “speaking by rote.” Further, with the mind freed from recalling mere words, other faculties are allowed freer play and increased mental activity and alertness result. It may reasonably be doubted whether there is any higher or more exhilarating form of mental exercise than that of facing an audience and attaining self-expression in extempore speech.

3. Extempore delivery enables one to adapt his speech to the occasion or to the audience. Almost everyone has experienced the incongruity of a formally prepared address which did not fit the occasion. If the speaker, under such circumstances, is able to recast the language of his prepared speech, retaining, it may be, the same line of thought, he can master the situation. The genuine extemporizer, indeed, rarely treats the same subject in exactly the same way on every occasion. He takes advantage of occur-

rences of the moment and adapts his language to the particular audience he is addressing. The extempore speaker is therefore prepared generally for any occasion.

4. Most important of all, with a manuscript or other bondage to words out of the way, the extempore method permits a personal grapple with the audience. With a memorized speech the speaker is likely to be looking within for his words, rather than without to note the effect of his words; he is unwinding rather than weaving. In extempore speech the speaker can maintain a direct, personal contact and sympathy with his hearers. He is concerned only with the problem of how to make his thought their thought. He notes their agreement or disagreement and proceeds accordingly. Thus is his thought cast in the mold offered to him by the mind of his audience. Though he has a definite line of thought to develop, he can give due elasticity to its development; he drops those ideas which he sees his hearers have accepted and elaborates those which he sees they have not accepted. He gets directly *at* his auditors and wrestles with them. And the speaker's power in this personal grapple will be the measure of his success.

TOPICS FOR REVIEW AND DISCUSSION

Assign to one or more members of the class one of the following topics for a three-minute talk to the class:

1. Give illustrations showing the difference between extempore and impromptu speaking.

2. Discuss the advantages of extempore delivery over (a) reading from manuscript, (b) speaking memoriter, (c) memorizing in part and extemporizing in part, (d) impromptu speaking.

(*Note*—Each of these sub-topics may be used for a single talk.)

3. Give examples showing the present day need of the extempore rather than the set speech.

4. Show how extempore delivery employs mental faculties which are essential for effective public speech.

5. Give examples drawn from observation or experience, or both, showing how the extempore method aids in adapting a speech to the occasion or the audience.

6. Discuss and illustrate: "The extempore method permits a personal grapple with the audience."

LESSONS 71-85

The Preparation and Delivery of an Extempore Speech

Planning the speech.—The discussion in the preceding chapter relating to choosing a subject, gathering and organizing the material, etc., applies, of course, to the preparation of an extempore speech, and need not be repeated here. It remains to speak of certain matters peculiarly applicable to the extempore method.

The preparation of a particular speech will of course vary with the subject, the occasion, the audi-

ence, and the time at one's disposal. Let us take the five-minute address as a type, both because such a speech is in frequent demand in actual life, and also because the short, meaty address is best adapted for class exercises. With this time-limit in mind, it at once becomes apparent that your subject must always be narrowed to a single phase or topic, so that the treatment is confined to one, two or three main points. Concentration rather than diffusiveness must be the aim. Remember that the primary requisite of a good speech is, that the hearers *get something out of it*. Whether it be in the nature of narration, exposition, argument, or appeal, or mayhap all combined, it should leave some definite impression upon the minds of the hearers. It may be one central idea that represents your purpose in speaking, rarely more than two or three—and it is far better to stick to a single point *and make it* than to touch upon half a dozen points and leave only hazy impressions.

Outline the plan.—The final outline for an extempore speech has certain requirements peculiarly its own. It should consist of a skeleton outline only, not nearly as detailed as an outline for a written speech or the “brief” for a debate. I say a “skeleton outline” because in extempore speaking this outline, as we shall presently see, is to be memorized—and it is the only thing that is to be memorized. Hence only the main points of the speech are to be written down. They should be few in number, sim-

ple, and orderly; few in number for the sake of emphasis; simple, that they may be readily comprehended, both by the audience and by yourself; and orderly, both for the sake of clearness and for ease in recalling them as you speak. In class work the author has found it advantageous to have students fill out the following blank skeleton outline for an extempore speech, handing it to the teacher when called upon to speak. It is to be understood, of course, that all the blank headings need not be filled in outlining a particular topic. Sometimes a subject will require little or no introduction, especially if the preceding speaker has supplied one. The discussion may consist of only one main heading, and under any main heading but one or two sub-heads, or more, may be used. Rarely, however, for the reasons previously urged, should more headings be employed than the following blank provides:

Topic:.....

Introduction:

Discussion:

I.....

1.

2.

3.

II.....

1.

2.

3.

III.....

1.

2.

3.

Conclusion:

With the skeleton outline as a guide, silently think out the speech. This requires "mental vision," and can be cultivated by practice. Aim first to see the line of thought as a whole, the object you aim to reach and the way of reaching it. The main headings in your outline are the sign-boards for your course; see if you can pass from one to the other without getting lost or confused. These headings, again, are units in the thought development. Mentally develop each heading, in turn, deciding how each can be most clearly and strikingly presented by the concrete statement of a fact, by an illustration or an anecdote, weaving in at the proper time the material previously gathered and not noted in the outline. Of his own method in preparing a speech David Starr Jordan says: "I write down a few headings containing a line of exposition or argument, and then speak to each heading, in turn, just as directly and clearly and strikingly as I can."

Memorize the outline, but nothing else. This frequently requires courage, but sooner or later the speaker should learn to walk without crutches. True, many good speakers have notes for reference, but this method always detracts from the direct, personal grapple with the audience which we saw was one great advantage of the extempore method. Further, we are now concerned with the complete mastery of the extempore method pure and simple, without the use of crutches or leading strings. In the presence of his note-using pastor, a Presbyterian deacon said in his prayer, "O Lord! teach thy servants to speak from the heart to the heart, and not from a little piece of paper, as the manner of some is." In his "Hints on Writing and Speech Making," Colonel Higginson says: "*Never carry a scrap of paper before an audience.*" . . . What is the aim of your notes? You fear that without them you may lose your thread, or your logical connection, or some valuable fact or illustration. But you may be sure that neither thread nor logic nor fact nor argument is so important to the audience as that they should be kept in entire sympathy with yourself, that the magnetic contact, or whatever we call it, should be unbroken. The chances are that nobody will miss what you leave out, if you forget anything; but you will lose much if you forego the continuous and confiding attention given to a speaker who is absolutely free."

In class exercises, therefore, let the student mem-

orize only his outline and avoid the use of his notes before the audience. The plan of *silently* thinking out the speech has been purposely stressed, since this trains one in thinking before the audience. It may often be a good plan, as an aid to fixing the ideas in the memory, to tell them to yourself or to an imaginary audience or to a friend. But in no case should you consciously memorize the form of expression. Neither is it a good plan to write out in advance any part of the speech. Writing other speeches, or an extempore speech *after its delivery*, is a most desirable corrective of the looseness and other dangers of oral composition. But once again: *Memorize nothing but your outline*. Only by following this rule strictly can you make progress in real extempore speaking.

Delivery. In addition to what has already been said on this subject, experience shows that the amateur in extempore speaking needs special admonition on the score of *movement*. On the mental side the faculties must be wide awake and alert. Then on the oral side the speech should move along without either undue haste on the one hand, or halting on the other. Rate of utterance, as we have seen, is always relative to the individual, but your speech should have some “*go*” to it. To be sure, there is no use in trying to deliver one hundred and fifty words a minute when your brain is producing but seventy-five. It is a great art, usually requiring much prac-

tice, exactly to time the expression to the thought. When the tongue outruns the brain, a speech is filled with such common vocalizations as “uh,” “ah,” “why-ah,” etc. Padding a speech with such meaningless expletives is a habit—not uncommon with even experienced speakers—which should be corrected by a more deliberate delivery. When ideas fail to come, pause. Remember that pauses in speech, especially at transitions, are perfectly natural, and never seem as long to a hearer as they often do to the speaker. But do not pause for over-niceties of expression, foreign to your ordinary style, just because you are “making a speech.” Make your delivery “direct, strong talk.” “If we would have our speech forcible, we shall need to put into it quite as much of audacity as we do of precision.”

The story is told that a stenographer once asked extra pay for reporting one of Beecher’s speeches on account of correcting the grammatical errors. “And how many errors did you find?” asked Beecher. On being told that there were two hundred and sixteen, he said, “Young man, when the English language gets in my way it doesn’t stand a chance.” Now, like most illustrations, this one illustrates but a single point. Ungrammatical language is, of course, undesirable; but don’t let a speech drag in order to attain grammatical perfection. Don’t “hem and haw” over hair-splitting differences in construction and diction, but get on with the speech. Improve-

ment comes by repeated practice along right lines, so make your practice in school worth while. Attack it in earnest, and in class exercises or in the literary society never allow yourself to play at the high and complex art of public speech. Set a high standard and constantly aim to reach it: a good speech consists in a sound, wholesome array of facts, thought, or argument, planned with a definite object in view; the treatment of each main division relieved and reënforced by an illustration, a touch of humor, or an appeal to the emotions; and delivered with the earnestness, determination, and strength that you would put into a struggle for your life.

SUGGESTIONS AND TOPICS FOR EXTEMPORE EXERCISES

TO THE TEACHER

The following types of programs for class exercises in extempore speaking are intended to be suggestive merely. If the class is organized into a literary society, as previously suggested, let a Program Committee, selected each week, say, prepare the programs for the following week in conference with the teacher. It is well to begin with three-minute talks, later making the time-limit five minutes. Thus, if the recitation period is forty-five minutes, from six to ten speeches may be given at each class meeting, allowing always time for a review of the program, both by the teacher and the class. With a large class, it may be practicable, as previously suggested, to have it meet in two or more sections for these exercises, each with a responsible chairman or monitor, the teacher visiting each section during the recitation period. Variety in the programs may be secured by interspersing

declamations, debates, etc. Since facility in extempore speech comes only through practice, commendation along with criticism is in order, especially during the earlier efforts. It is usually the better plan, also, to comment at first primarily on the treatment of the topic, rather than on the delivery. Encourage the class to make every exercise a real occasion. The element of play introduced occasionally, so that it has a purpose behind it, will add to the interest and enjoyment of the work. Let the president or chairman introduce each speaker and topic by an appropriate sentence or two; and in every practicable way let the students act on their own responsibility and initiative—they are in training for citizenship in a democracy.

A TALK DEALING WITH NARRATION, DESCRIPTION, OR EXPOSITION,
BASED ON THE SPEAKER'S PERSONAL
OBSERVATION OR EXPERIENCE

Suggestive Topics:

1. The most embarrassing moment of my life.
2. The worst scare I ever had.
3. How I spent my vacation.
4. What I expect to do after leaving school.
5. My favorite study.
6. A character sketch of my best friend.
7. An hour in the study hall.
8. My experience in public speaking.
9. A joke on myself.
10. My favorite book.
11. My home town.
12. The trials of a telephone operator.
13. The school cafeteria at lunch time.
14. A ride in an aeroplane.
15. My first venture in business.

16. A hike with the Boy Scouts (or Camp Fire Girls).
17. A contest in declamation.
18. An interscholastic debate.
19. Unnecessary noises that we hear.
20. Our school paper.
21. My war garden.
22. How to make a fireless cooker (war cake, war bread, a quail trap, a water tank, camp stove).
23. My experience with oral English.
24. What I did to help win the World War.
25. What I am doing to help heal the wounds of war.

STORIES

Make the treatment a *story* pure and simple, and, above all, *interesting*:

A. *Stories of great men*:

1. A story of Washington.
2. The funny side of Lincoln.
3. Personal recollections of a great man.
4. Character sketch of a prominent citizen whom all the students know. (See if the hearers can identify the subject.)
5. A story about my favorite hero in history.
6. Longfellow, the children's friend.
7. An interesting incident of Roosevelt's life. (Add or substitute other names.)

B. *Travel hour*:

1. Where I spent my vacation.
2. My first visit to a great city.
3. Where I would go if I should follow the stream that runs nearest the schoolhouse.
4. An ocean voyage.

5. How to "travel" by reading books on travel.
6. Nearby places of interest to the traveler.
7. Five most interesting places in the United States.
8. Travel by means of post cards, lantern slides and the motion picture shows.
9. Travel by automobile (aeroplane, submarine, etc.).

C. Bible stories:

1. Abraham and Lot. (Genesis xiii-xiv.)
2. Destruction of Sodom and Gomorrah. (Genesis xviii and xix 1-30.)
3. Joseph and His Brethren. (Genesis xxxvii, xxxix, xlvii.)
4. Early Life and Call of Moses. (Exodus i-iv.)
5. The Passage of the Red Sea. (Exodus xiii, xiv.)
6. Crossing the Jordan. (Joshua iii-iv.)
7. The Life and Death of Samson. (Judges xiii-xvi.)
8. The Story of Ruth and Naomi. (Ruth i-iv.)
9. The Anointing of Saul. (I Samuel xxii-xxiii.)
10. Saul's Disobedience. (I Samuel xv.)
11. The Story of David and Goliath. (I Samuel xxii-xxiii.)
12. The Friendship of David and Jonathan. (I Samuel xviii, 1-14, xx.)
13. Story of Elijah. (I Kings xvi-xix.)
14. The Capture of Jerusalem. (II Kings xxv.)
15. Daniel and the Fiery Furnace. (Daniel i-iii.)
16. Daniel in the Den of Lions. (Daniel vi.)
17. The Story of Jonah. (Book of Jonah.)

ARGUMENT AND PERSUASION

1. Should women vote?
2. Should high-school studies be wholly elective?

3. Oral English should be required in the grammar and high-school grades.
4. Literary society work should count toward graduation.
5. Work on the school paper should count in the required English course.
6. The value of a school savings bank.
7. Selling cigarettes to boys under 18 should be prohibited by law.
8. The need of leaders in this school.
9. The advantages (or disadvantages) of high-school fraternities.
10. Athletic contests should be so planned as to include all pupils in a school.
11. All the pupils in this school should be required to participate in the preliminary public speaking contests.
12. The honor system in examinations is justifiable.
13. Is one student justified in reporting another for cheating in examinations?
14. A reform needed in this school which this class should aid in securing.

CLASS WORK IN ENGLISH

- A. Reproduce in your own words a selection in your English literature studies.
- B. An hour with Shakespeare:
 1. The theatre in Shakespeare's time.
 2. Means of travel in Shakespeare's time.
 3. The newspaper in Shakespeare's time.
 4. The stories of Shakespeare's boyhood.
 5. How he came to write his plays.

C. The Merchant of Venice.

1. Origin of the play.
2. Was Antonio justified in his hatred of the Jew?
3. Is Antonio or Shylock the more admirable character?
4. After an appropriate introduction, declaim Portia's plea for mercy.
5. Likewise declaim Lorenzo's words on the power of music (see page 50).

D. An hour with Irving:

1. A brief sketch of his life.
2. The time in which he lived.
3. The origin of the Sketch Book.
4. The trials of Ichabod Crane.
5. The chief characteristics of Irving's style.
6. Compare one of his sketches with a story by O. Henry.

E. An hour with Longfellow:

1. Distinguished contemporaries with whom he was reared.
2. Longfellow's love of children.
3. His home life.
4. His interests.
5. The story of an incident in his life.
6. Declaim the short poem by Longfellow that you like best. (Work out similar programs dealing with other authors.)

F. Oral English:

1. The need of training in oral English for conversation.
2. The uses and abuses of slang.
3. Why I should practice oral composition.
4. The advantages of memory work.
5. How one's vocabulary may be enlarged.

6. How teachers of subjects other than English can assist in training students in oral English.
7. How training in oral reading helps in other studies.
8. The place and value of declamation.
9. The need of training in extempore speaking.
10. The value of debate.
11. Possible improvement in our literary society work.
12. The time devoted to —— might better be devoted to training in public speaking.

FOREIGN LANGUAGES

1. Why study foreign languages?
2. My favorite foreign language study.
3. How the study of Latin helps in the mastery of English.
4. Should a foreign language be required in the high-school course?
5. Should the teaching of German be permitted in classes below the high school? In the high school?

SCIENCE

1. The construction and use of a barometer.
2. Forecasting the weather.
3. Study of a piece of coal.
4. How a sheet of paper is made.
5. The main feature of a bath tank.
6. Earthquakes.
7. A tornado.
8. The value of studying physiology (hygiene, sanitation).
9. Why one should eat slowly.
10. Why exercise is necessary.

11. The lack of an efficient system of physical training in America, as shown by the war draft.
12. How Mr Burbank has developed a new species of plants.
13. Has physics a practical value for both girls and boys?
14. Why one should study chemistry (biology, botany, etc.).
15. The need of vocational training, as shown by the war.
16. Why every high-school girl should have training in home economics.
17. Why every high-school boy should have manual training.
18. The importance of science, as shown by the World War.

HISTORY

A. History-making speeches :

1. Demosthenes "On the Crown."
2. Cicero against Cataline.
3. Antony at Cæsar's funeral.
4. Luther at the Diet of Worms.
5. Burke's impeachment of Warren Hastings.
6. Webster's Reply to Hayne.
7. Lincoln's Gettysburg address.
8. Beecher at Liverpool.
9. Blaine's Eulogy of Garfield.
10. Grady's "New South" speech at New York.
11. Bryan at Chicago in 1896.
12. Wilson before Congress upon declaring that a state of war existed between America and Germany.

B. Makers of history (narrow the subject to a single theme or phase) :

1. Alexander the Great.

2. Pericles.
3. Charlemagne.
4. Gladstone.

(Supply other names as needed.)

C. Great names in American History (Why "great names"? Avoid the "encyclopedic" method—see treatment of the Eulogy, Chapter III):

1. Washington.
2. Franklin.
3. Jefferson.
4. Lincoln.
5. Lee.
6. Grant.
7. Horace Mann.

(Supply other names.)

8. Famous living Americans (supply).

D. Famous historical events and incidents:

1. Xerxes' invasion of Greece.
2. The fall of Rome.
3. Securing the *Magna Charta*.
4. The "Field of the Cloth of Gold."
5. The storming of the Bastille.
6. The defense of the Alamo.
7. The founding of Plymouth.
8. Signing the Declaration of Independence.
9. The Potsdam Conference. (See *World's Work* for June, 1918, article by Henry Morgenthau.)
10. The invasion of Belgium in 1914.
11. The arrival of American troops in France (June 27, 1917).
12. The spread of democracy resulting from the World War.

THE WORLD WAR

A. The war from the viewpoint of Germany's military and political leaders. (Material on the following topics may be secured from "Conquest and Kultur," consisting of testimony by German writers and published by the Committee on Public Information, 10 Jackson Place, Washington, D. C.):

1. The mission of Germany.
2. World power or downfall.
3. The worship of power.
4. War as a part of the divine order.
5. War as the sole arbiter.
Germany opposes arbitration at The Hague.
6. Economic necessity of expansion.
7. Germany the ruler of middle Europe.
8. Expansion to the southeast.
The menace of the Bagdad plan.
9. Subordination of France.
10. Sea power and colonial expansion.
11. The lost Teutonic tribes.
12. Dispossessing the conquered.
13. The Pan-German party.
14. Pan-Germanism and America.
15. Pretexts for war.
16. The Moroccan question.
17. The challenge to England on the seas.
18. German military law of 1913.
19. A German's sober estimate of the war spirit.
20. The kaiser won for war.
21. "The day" dawns.

B. The war from America's viewpoint. Hart's *Topical Outlines of the War* will be found very helpful in con-

nection with the following topics. It can be obtained from the McKinley Publishing Co., Philadelphia, for 20 cents. A vast amount of concise information is contained in the War Cyclopedia, published by the Committee on Public Information, Washington, D. C. Price 25 cents:

1. Why America remained neutral for nearly three years.
2. The rivalry of European nations.
3. The rise of Prussia.
4. Bismarck's policy of "blood and iron."
5. The German constitution.
6. Kaiser Wilhelm as an autocrat.
7. Why Germany has not become democratic.
8. The reason for Germany's demand for "a place in the sun." (The need of expansion of territory and of trade.)
9. The war party.
10. The Germans' idea of their mission to enforce German *Kultur* upon other nations.
11. The Franco-Prussian war.
12. Germany's preparations for the World War.
13. Circumstantial evidence to show that Germany deliberately planned and started the war.
14. Direct testimony to the same effect (Ambassadors Lichnowsky, Gerard and Morgenthau).
15. The Austria-Serbian controversy.
16. The Austrian ultimatum.
17. Germany's attitude.
18. Efforts of Russia and England to avert the war.
19. The invasion of Belgium.
20. The entrance of England and Italy into the war.

21. Germany's methods of ruthlessness and frightfulness in warfare.
22. The immediate cause of America's entrance into the war.
23. The real cause: a war against war as a means of settling international disputes.

C. America's part in the war:

1. The organization of an army by means of conscription.
2. The part our navy played.
3. Shipping.
4. Aircraft.
5. The management of enemies in our midst.
6. The work of the Secret Service.
7. The coöperation of Captains of Industry.
8. The coöperation of Labor.
9. Trials with the I. W. W. and pacifists.
10. The Red Cross.
11. The Army Y. M. C. A.
12. The Army Y. W. C. A.
13. The Knights of Columbus.
14. Weakness and strength of American democracy as revealed by the war.
15. Valuable by-products of the war: thrift, social service, patriotism, teamwork, etc.
16. A League of Nations to enforce Peace.

BIOGRAPHICAL SUBJECTS

The delivery of a well conceived address on a great name in history or literature is widely educational in ways other than public speaking alone. But do not employ the biographical method in treatment (see page 144). Names that

might be selected are practically unlimited, and it is unnecessary to use space here to suggest proper subjects for such exercises. Take authors or characters studied in the English and American literature classes. Gough's "Famous Living Americans" will also furnish a good list and is a source book for material; this volume, in fact, was prepared for this very purpose, and includes an introductory treatise on the extempore speech.

CURRENT EVENTS AND QUESTIONS OF THE DAY

Suggested topics:

1. Our relations with Mexico.
2. The commission form of city government.
3. The business manager plan of city government.
4. Literacy test for voters.
5. Literacy test for immigrants.
6. Public ownership of railroads (telephone, telegraph, lighting plants, street railway, etc.).
7. The liquor problem.
8. The problem of child labor.
9. The thrifty pauper.
10. Women in politics.
11. Juvenile courts.
12. Competition vs. Coöperation, as shown by the war.
13. Socialism.
14. The new social spirit.
15. A national marriage and divorce law.
16. Freedom of thought, of speech, and of the press, as affected by the war.
17. Freedom of thought, etc., after the war.
18. Education for citizenship.
19. Freedom of conscience.
20. Dangers to our free institutions.

21. Sectarian schools and colleges.

Glean current topics from such periodicals as the *Literary Digest*, *Independent*, *Outlook*, *Current Opinion*, *World's Work*, *Review of Reviews*, etc. The subjects listed in Appendices I and II will also be suggestive.

A MEETING OF THE EXTEMPORE SPEAKING CLASS (OR OF THE
—— LITERARY SOCIETY)

1. Address of Chairman: Nature and advantages of the extempore method.
2. Gathering material and planning the speech.
3. Making and memorizing the outline.
4. Extempore delivery.
5. My experience in extempore speaking.

A MASS MEETING OF THE STUDENT BODY TO DISCUSS
STUDENT INTERESTS

1. Address of Chairman: The value of student activities as a training for citizenship.
2. The literary societies.
3. Student publications.
4. Student self-government.
5. The honor system in this school.
6. The athletic association.
7. The students' association.
8. Prospects and duties of the coming year.

A MEETING OF THE ATHLETIC ASSOCIATION

1. Address of the Chairman: The athletic movement and its influence.
2. Physical training for all *vs.* special training for the few.

3. The national game of baseball.
4. The dangers and advantages of football.
5. Tennis.
6. Basketball.
7. Sportsmanship in athletic contests.
8. The management of our athletics.
9. Athletics for girls.
10. Victories and defeats of the past season, and the lessons therefrom.
11. The year's outlook in athletic contests.

A MEETING OF THE ——— LITERARY SOCIETY

1. Address of the Chairman: The present, past and future of this society.
2. The demand of the times for public speakers.
3. Public speaking for the professions.
4. Public speaking for the non-professional class.
5. The public speaker needed for today.
6. The value of practice in declamation.
7. The need of training in extempore speaking.
8. The training for citizenship that debating affords.
9. What is the best training for the public speaker?

LABOR DAY

1. Address of the Chairman: Labor day and holidays.
2. The labor problem.
3. Labor organizations.
4. Free labor.
5. The open *vs.* the closed shop.
6. The rights of laboring men.
7. The rights and limitations of labor unions.
8. Should organized labor align itself with party politics?

THANKSGIVING DAY

1. Address of Chairman: National holidays.
2. The history of Thanksgiving. (See Magazine of American History, XIV, 556; XVI, 505.)
3. The President's Thanksgiving proclamation.
4. Matters for national thanksgiving.
5. The usual observance of Thanksgiving Day.
6. How should Thanksgiving be observed?
7. Thanksgiving dinner.
8. Thanksgiving football.
9. The turkey and Thanksgiving.
10. Mr. Dooley on Thanksgiving. (Harper's Weekly, XLIV, 1133.)

WASHINGTON'S BIRTHDAY

1. Address of Chairman: The day and its observance.
2. Washington the man.
3. Washington and the beginning of the war for Independence.
4. Washington as a soldier.
5. Washington as President.
6. His Farewell Address.
7. National isolation: the reason for its advocacy by Washington.
8. Washington as father of the Monroe doctrine.
9. Washington and imperialism.
10. The traditional *vs.* the real Washington.

ARBOR DAY

(If possible hold the exercises on the school ground and have the pupils actually plant one or more trees. Write to the Extension Department of your State University for a program.)

1. Address of Chairman: The origin and significance of Arbor Day.
2. Song, An Anthem for Arbor Day (by S. F. Smith, sung to the tune of "America.")
3. Autobiography of a tree.
4. How the forest saves the soil.
5. Trees I know and how I know them.
6. How to prune a tree.
7. Beautifying the school, home and church grounds.
8. The necessity for conservation of trees in the United States.
9. Appropriate declamation.
10. Song: "Hymn for Tree Planting" or "The Class Tree."

A RALLY FOR AN INTERSCHOLASTIC DEBATE OR ATHLETIC CONTEST

(Supply the topics to meet local conditions.)

A MEETING OF THE COMMUNITY IMPROVEMENT CLUB

1. Address of Chairman: The need for and aims of this club.
2. The improvement of our streets and sidewalks.
3. Needs in the way of better sanitation.
4. How this club can coöperate with the Red Cross, Parent-Teacher Associations, etc.
5. Safeguards that we should take to preserve the public health.
6. Programs and entertainments needed to stimulate a better community spirit.

A MASS MEETING CALLED TO DISCUSS THE PRESIDENTIAL
(OR STATE OR CITY) CAMPAIGN OF 19—

1. Address of Chairman: Party government in America
2. The Republican and Democratic platforms compared
3. The platforms of other parties in the campaign.
4. The issues of the campaign.
5. The candidate of the Republican party.
6. The candidate of the Democratic party.
7. Candidates of other parties.
8. A prophecy of the result.

A MEETING OF THE HIGH SCHOOL POLITICAL CLUB

(Following a Presidential or State or City election.)

1. Address of Chairman: Election day and the returns.
2. Elements of strength in the victorious party.
3. Elements of weakness in the victorious party.
4. Elements of weakness in the defeated party.
5. Elements of strength in the defeated party.
6. The result as affected by the vote of other parties.
7. Spectacular features of the campaign.
8. The future of the Democratic party.
9. The future of the Republican party.
10. The future of other parties in the campaign.

A BANQUET OF THE — HIGH SCHOOL LITERARY SOCIETY

1. Address of Toastmaster: Retrospect and prophecy.
2. Distinguished members of the past.
3. Distinguished members of the present.
4. Our honorary members.
5. The state of the society: Do we need oil or ginger?
6. The state of the country.
7. The girls.

8. The boys.
9. Past, present and future.

A CLASS MEETING TO PRESENT A SUITABLE SOUVENIR TO A
DEPARTING TEACHER OR CLASS LEADER

1. Address of Chairman: The purpose of the meeting (followed by proper introduction of the succeeding speakers).
2. The aims of our class work.
3. The work of the class as individuals.
4. The work and spirit of the class as a whole.
5. Appreciation of the efforts and assistance rendered by the teacher or student.
6. Presentation of the gift, with an appropriate personal tribute on behalf of the class.

CHAPTER V

DEBATING

LESSONS 86-90

What is debate? Whenever two or more persons hold different opinions, and each tries to win the other over to his own way of thinking, they are debating. Debate is therefore a much more common practice than we are likely to think. In its true sense, debating is not disputing or quarreling; it is a logical discussion of opposing views held on a given question for the purpose of discovering which side has the truth in its favor.

Value of debate. Widespread and intelligent discussion is the very life of a democratic government. A large part of such discussion takes the form of argument; it represents an attempt by one person, through a process of reasoning, to get others to accept his views. Therefore every citizen should know at least the elementary principles of debating. Further, the disciplinary value of debate as a subject for study—the development of the reasoning faculties, the training in the logical organization and clear expression of thought, the information acquired on current public questions—these and many other

considerations render debating such an important factor in education that the schools cannot afford to neglect it.

SELECTING AND STATING A QUESTION FOR DEBATE

In the discussions of everyday life, the questions are usually not selected—they come, and are discussed as they arise. But in class exercises and literary societies the choice of questions for debate is often a difficult and always a very important matter. The following rules are therefore suggested:

1. *Select live questions.* That is, good questions for debate should be of educational value in lines other than debating merely. They should be questions of present day interest and importance. “Was Hamlet insane?” might be discussed profitably in a class in English literature, but such academic questions should usually be avoided in a debating society. In general, select questions which are under discussion at the present time—questions the solution of which would be of genuine benefit to society. (See Appendix II.) Local questions should be used so far as possible—questions that strike home in preference to the big subjects of nation-wide import. A number of local questions can readily be secured if the program committee asks itself this question: “*What problems in our school or community are pressing for solution?*”

2. *Select questions really debatable.* Two classes

of non-debatable questions are: (1) those not capable of approximate proof or disproof, and (2) those having only one side. Such questions as, "Is the pen mightier than the sword?" or "Is the cow a more useful animal than the horse?" are not good questions for debate because there is no common standard of judgment, and no satisfactory proof is possible. So also questions depending upon matters of faith, as in most religious questions, or propositions depending upon vague questions of taste, as, "Resolved, That Poe is a greater poet than Longfellow"—all such questions, for purposes of debate, should be avoided. Again, "Resolved, That Shakespeare was a great poet," is not debatable, since it has only one side.

3. *Stating the question.* The question should be stated in the form of a proposition; that is, something should be predicated of the subject. A proposition is a statement that something is or is not. "Mexico" might be used as the subject of an essay, but for debate a definite proposition must be made regarding the subject; as "The United States should establish a protectorate over Mexico." The proposition should be stated affirmatively; it should usually raise a single issue only; and it should avoid all ambiguous terms. If the question proposes a change in a present condition or policy, the affirmative should argue for such change; as "Resolved, That in all civilized countries women should be granted the

suffrage on equal terms with men," or "Resolved, That football should not be allowed in schools and colleges." Both of these propositions affirm a change in present conditions. Double-headed questions should be avoided; as, "Football should be abolished in our schools and volley ball substituted." Again, the question should be stated clearly, avoiding the use of any ambiguous terms. For example, take the question, "Resolved, That President Wilson's foreign policy is justifiable." A moment's thought will show that this statement includes several independent propositions relating to a large number of foreign countries. So, such current terms as Imperialism, Anarchy, Socialism, Jingoism, Militarism, when used in debate, should be defined or limited in the statement of the question.

4. *Collecting material for a debate.* Most questions will require more or less reading of books, government publications, magazines and newspaper articles, for the collection of facts and arguments. A list of references especially serviceable in debating, which should be in every well-equipped high-school library, will be found in Appendix VI. In addition to the directions for reading and taking notes contained in Chapter III, this special caution should be heeded by the debater: *Do not fail to read on both sides of the question.* You cannot well argue your side without knowing what can be said on the opposite side. A great lawyer is quoted as saying, "If I have time to

study only one side of a case, I study that of my adversary." In taking notes on your reading by the use of the card-index system, as previously recommended, a separate set of cards should be prepared dealing with points for refutation. These rebuttal cards will be found highly serviceable—indispensable, in fact—in the actual debate.

ANALYZING THE PROPOSITION

After reading on the question more or less extensively, the principal arguments, *pro* and *con*, will begin to take shape. At this point the *issues* in the debate should be definitely determined—the points or propositions which, if established, will prove or disprove the main proposition. This is the work of analysis, and it is a matter that is too frequently overlooked by the debater. Analysis is the process of determining just what the question means and just what are the essential arguments for and against it. The steps in analysis are:

1. *Define the question.* This may include the definition of any doubtful terms, as well as explaining the question as a whole. In this step in analysis, it should be remembered that the terms used in a question and also the question itself must be defined in the light of popular discussion. What is the origin of the question? How does it arise as a subject for debate, and what is the nature and trend of public discussion concerning it? In other words, avoid

splitting hairs in the interpretation of either single terms or of the question as a whole. If there are really doubtful terms, both sides should agree in advance upon the interpretation, whenever practicable. Reasonable people do not debate terms, but ideas; and an audience does not care to hear debaters quibble over terms in a question, but wishes to hear a discussion of the question itself.

2. *Exclude all irrelevant, waived, and admitted matter.* In the analysis of the proposition, the bounds of the question should be definitely drawn. Note carefully all points that are granted in the discussion, and that do not bear on the main issue; in short, all matters that have nothing to do with the case.

3. *Contrast the contentions of the affirmative side with those of the negative.* Make a careful list of the arguments advanced by those upholding the affirmative side of the question, and over against these a list of the arguments on the negative side. These lists will reveal the main differences on the question at issue, and will very materially aid in taking the next and final step in the analysis.

4. *Determine the issues.* You now come to the main point in the analysis, determining the issues in the debate. It will be found by careful analysis that almost any proposition for debate can be resolved into two, three, or four main issues which, if proved, will prove the main proposition. These main issues represent a clash in opinion—those matters on which

the contending sides disagree. For example: "All immigrants to the United States should be able to read in some language." Although Congress has legislated on this subject, new conditions resulting from the World War have brought about some popular agitation for either the repeal or modification of our present law. If we study the clash of opinions on this proposition, we find that it is claimed on the affirmative side that a reading test for immigrants is reasonable on the face of it; that every intending citizen should be able to read. We find further, that those supporting the affirmative claim that a large percentage of what is known as the New Immigration cannot read; that this gives us an excess of unskilled laborers, and that this lowers the standard of wages, and consequently the standard of living of the native American—an economic argument. The affirmative further claims that the New Immigration tends to settle in a few states and cities, and within those cities in the slum districts. This condition is attended by ignorance of our institutions, with no desire to become citizens—a political argument. It is further claimed that these conditions raise a serious question of race deterioration; that the infusion of this people into our social body is "watering the nation's life blood"—a social argument. All these points the negative denies or qualifies, and believes that there is a better remedy for any evils that may attend our present immigration laws. The affirma-

tive and negative would therefore join issue on these four propositions:

1. Is the requirement of a reading test for immigrants inherently sound?
2. Is it demanded on economic grounds?
3. Is it demanded on political grounds?
4. Is it demanded on social grounds?

Team work. The final analysis of a question should of course be worked out by the members of the debating team together. Remember that the argument of the members of the team should in fact be a single argument; that is, there should be team work. If such an analysis were reached as given above, for example, and if there are two members to a team, as is the case in most interscholastic debates, the first speaker would naturally take the first two issues as given above, and the second speaker the latter two. The successful debater must learn to rest his case on one or two fundamental arguments, to thoroughly establish these arguments, and to stick to them during the whole debate.

EXERCISES

1. Illustrate the value of the study of debate from your own observation and experience.
2. Criticize the following as questions for debate:
 - (1) Was Demosthenes a greater orator than Cicero?
 - (2) Is domestic science of greater practical value than the manual arts?

- (3) Resolved, That there is more happiness than misery in life.
- (4) Resolved, That written term examinations should be instituted in this school.
- (5) Resolved, That in the next presidential election democracy should be triumphant.

3. Let each member of the class select a question of current discussion and prepare a written statement of why the subject is up for discussion and the opinions held by each side.

4. Point out how much definition is necessary in the following questions:

- (1) Association football is preferable to the Rugby game.
- (2) This school should adopt the elective system of studies.
- (3) Oral English should be a required study in all secondary schools.

5. State what matters more or less related to the following questions may properly be admitted or disregarded in debate:

- (1) The honor system should be employed in all high-school examinations.
- (2) Girls should be allowed to participate in inter-scholastic debates on equal terms with boys.

6. On the basis of the interests involved—that is, the students, the faculty, and the school—determine the main issues in this proposition: Secret fraternities should not be permitted in this school.

7. Let each member of the class analyze an assigned question for debate (see Appendix II) and present the same in either oral or written reports.


LESSONS 91-95

Briefing the Question

The analysis of a question for debate should be expanded into an outline of the argument as a whole. An outline for a debate is called a *brief*, and it differs radically, both as to form and elaborateness, from the skeleton outline for an extempore speech, as given in the preceding chapter. By common consent of teachers the form of a brief has become standardized, and every student of public speaking should learn to cast an outline for an argument into such form.

A brief consists of the three-fold divisions: *Introduction*, *Proof*, and *Conclusion*. The *Introduction* sets forth the analysis of the question, with no argument, so that either side may use an introduction as the starting point for his argument. The *Proof* contains the argument proper, made up of main headings and subheadings, the latter indented to indicate their rank in the proof-plan. Each heading in a brief must be a complete sentence and contain but a single argument. All the main headings (the issues, as outlined in the introductory analysis) read as reasons in support of the proposition for debate; and all sub-headings, in turn, support the heading under which they

are grouped. Thus, a brief is a condensed written argument, containing the principal points and supporting arguments and evidence arranged in logical order. The *Conclusion* consists of a brief summary of the main points in the proof.

Below is given a specimen brief on the question of compulsory military training. Many minor arguments and subheads containing supporting evidence are omitted. Hence, the brief that follows is primarily a specimen as to form only. 

SPECIMEN FORM FOR A BRIEF

Question: *Resolved,* That the United States government should adopt a system of compulsory military training.

INTRODUCTION

A. Definition. America's participation in the World War has brought about renewed agitation for a system of universal military training in this country. "Universal" means that every male citizen, physically fit and not otherwise exempted, shall be required to devote a specified time within certain age limits. (The so-called Chamberlain Bill requires a total of six months' training sometime between the ages of 18 and 26.) Military training means preparation for a possible call to military service, but does not take the place of military service in our regular army and navy during peace times.

B. Waived and admitted matter. Both sides will admit that America desires international peace; that such military preparedness as we undertake will be for the purpose of

defense rather than aggression; and that a system of universal military training is intended to prepare us for peace as well as for war. The negative will probably also admit that future wars are not impossible.

C. Clash of opinion. Those favoring military training believe in the principle, "In times of peace prepare for war"; that the volunteer system of raising recruits particularly for modern wars will prove a failure; that universal military training is democratic in principle, and that it is the only possible way of providing a system of adequate defense.

Those opposing universal military training believe that this system is unnecessary as a military measure, and is opposed to one of the main issues in the present war, that of a League of Nations to enforce future peace; that the training of some five million to ten million men on the mere contingency of future wars is unnecessary; that the expense of such a system would be enormous and an unjustifiable tax burden; that it would establish the spirit and system of militarism in America, the very thing we are fighting in the present war; that it is opposed to democracy in that it would create a military caste arising from the relation of officer and private; and that it will not promote the kind of discipline and obedience that is needed in a democracy.

D. Main issues. From this clash of opinion we may deduce the following issues:

1. Is the system of universal military training justifiable on principle?
2. Is it necessary as a war measure?
3. Is it desirable as a peace measure?

PROOF

I. Universal military training is justifiable on principle, for :

A. The American doctrine of equality of opportunity implies also equality of obligation.

B. It will obliterate class distinctions, for :

1. No preferences are shown as between high or low, rich or poor.
2. This is proven by the experience of France and Switzerland, and also by America's experience in the World War.

II. The plan proposed is necessary as a military measure, for :

A. World conditions require it, for :

1. America has taken her place as a world power.
2. We have no insurance against attack by a foreign power, for,
 - a. Modern science—the submarine, for example—has overcome the protection formerly furnished by the oceans.
 - b. Countries adjoining the United States might be used as bases for invasion.

B. The voluntary system of raising an army is no longer feasible, for :

1. Modern war requires a highly specialized form of training.
2. This was shown by the experience of Belgium, England, and America in the World War.

C. In case of war, universal military training will supply our entire military needs, for :

1. Other Republics, such as Switzerland and France, have found it successful.
2. A million or more men come of military age in the United States annually.
3. Allowing for exemptions, a few years would produce several million trained men within the age limits of 19 and 25.

III. The plan proposed is desirable as a peace measure, for :

- A. It will increase the physical efficiency of our citizens.
- B. It will train our citizens in habits of obedience, loyalty, and team work.
- C. It will be a real "melting pot" in Americanizing our citizens of foreign extraction.

CONCLUSION

Since universal military training is justifiable on principle, because it requires equal service from all citizens and would eliminate class distinctions ; since this system is necessary as a military measure in order to be prepared against attack by a foreign foe, because the voluntary system of recruiting is no longer feasible, and because universal military training will supply our entire military needs ; and since the plan proposed is desirable as a peace measure because it will increase our physical efficiency, train our citizens for the tasks of peace, and unify us as a nation,—therefore, the United States government should adopt a system of universal military training.

EXERCISES

1. Dictate to the class a number of facts or statements relative to a familiar question, unrelated as to order or grouping, and require the students to organize this matter into a brief.

2. Let the students brief selected paragraphs in argumentative composition, taken either from the English literature readings or elsewhere.

3. Assign to each member of the class a question (see Appendix II) for briefing in full either the affirmative or negative side. Have the members of the class exchange briefs and take them home for review and criticism. After a general class discussion of the criticisms offered, let the author of each brief revise it and hand in to the teacher for final review and correction.

It is desirable at this point to plan in advance for class (or society) debates, the briefs to be used as the basis for oral arguments. If the class debates are planned in accordance with the usual interscholastic debate, there will be two speakers on each side, with time schedule respectively as follows:

INTERSCHOLASTIC

MAIN SPEECHES	DEBATES	CLASS DEBATES
First affirmative	10 minutes	5 minutes
First negative	10 minutes	5 minutes
Second affirmative	10 minutes	5 minutes
Second negative	10 minutes	5 minutes

INTERSCHOLASTIC

REBUTTAL SPEECHES	DEBATES	CLASS DEBATES
First affirmative	4 minutes	3 minutes
First negative	5 minutes	3 minutes
Second affirmative	4 minutes	3 minutes
Second negative	5 minutes	3 minutes
Affirmative rejoinder	3 minutes	2 minutes

Either side, if it so desires, may reverse the order of its speakers in rebuttal from that of the main speeches; and either one of the affirmative speakers may take the elosing rejoinder. While the rules in interseholastic debates often vary the foregoing schedule, particularly with reference to rebuttal speeches, it is the better plan in class debates to stress rebuttal work. The above schedule will allow a necessary margin of time in a class meeting for review and criticism.

LESSONS 96-97

Constructive Arguments

Arguments are established by means of proof. Mere assertions or generalizations will not do. The main proposition underlying your arguments must be grounded upon facts, and when facts are in dispute, as frequently happens, the authority for a statement of fact should be presented and shown to be reliable. In debating, particularly, "An ounce of fact is worth a pound of theory." Other things being equal, the debater who has the best array of facts is the one who wins his case. In listening to a debate, the instinctive demand of the hearers is, "Show us your *proof*, if we are to believe your side of the question."

Evidence.—Proof consists in the use of various kinds of evidence. Evidence may be what is called direct or testimonial; that is, the direct statement of witnesses or experts regarding a question; and, sec-

ondly, indirect or circumstantial evidence, which consists of inferences drawn from fact; that is, it consists in reasoning about facts.

In the use of testimonial evidence, in case the facts are in dispute, the nature and source of the evidence should be examined carefully, and the best evidence always obtained so far as possible. Thus, if a witness has no personal interest in the matter concerning which he is testifying, and if he is known to be honest and reliable, this will give his testimony more weight than might otherwise be the case. So far as the debater is concerned, the most usual form of testimonial evidence is what is known as the argument from authority. This consists of quoting testimony, both as to the facts and inferences from facts, from men and books, or from any other sources that have come to be regarded as authoritative on the question on which they are quoted. The test of argument from authority is: (1) Is the witness unprejudiced and reliable? (2) Is the person or document an authority on the particular question under discussion? and (3) Are they so regarded by his hearers? Thus, the report of the Immigration Commission is excellent authority on any immigration question, because it is the work of an expert body of men employed by the government to make an exhaustive and non-partisan study of our immigration problems. And one of the first questions to ask about evidence from authority is, Is the matter quoted the finding of an expert? In

the use of evidence from authority, the source and value of the authority quoted should be briefly indicated to the hearers. Quoting from some popular magazine, or from some John Smith of whom the audience has never heard, is wholly ineffective.

KINDS OF CONSTRUCTIVE ARGUMENTS

Example.—Turning to circumstantial evidence, a familiar kind of argument is that from example. This is a process of reasoning by comparison—from the known to the unknown. There are two common forms of this kind of argument: Generalization and Analogy. Generalization is the process by which a conclusion drawn from facts is extended to facts unknown and unobserved. For example: “If it is found that several cities in Texas have been successful with the commission form of government, the conclusion may be drawn that such form of government should be adopted in other cities in the State. The tests of this argument are: (1) Have enough examples been observed to warrant the generalization? and (2) Are the examples taken typical of the class? That is, are conditions similar in the cities that have and those that do not have the commission form of government? If either of these tests fail, the generalization is invalid.

Analogy.—The argument from analogy is based on resemblance. Its most common use by debaters is the argument that because a certain policy has suc-

ceeded in one locality, it will succeed in another where conditions are the same. For example: If Woman's Suffrage has been successful in Colorado, it will also be successful in Texas. In using this argument, the tests are: (1) Has the policy actually succeeded in the case or cases named? and (2) Are the conditions of the two localities the same in essential particulars? Failure to establish either of these points destroys the force of the analogy.

Causal relationship.—The argument from causal relationship is one of the most common forms of argument in debating. It is the process of reasoning from cause to effect, and from effect to cause. For example: From the fact of the building of the Panama Canal and the large sale of tickets by the steamship companies to immigrants, the conclusion is reached that there will be a large influx of immigrants to the South and to the Pacific Coast, and this influx will give rise to labor problems and problems of assimilation. This is reasoning from cause to effect. On the other hand, by observing the bad industrial and social conditions in some of the Eastern States, where the foreign population is large, the debater may come to the conclusion that these conditions are caused by our practically unrestricted European immigration. Such a conclusion is based on reasoning from effect to cause. Now there is great danger in using either of these processes to the exclusion of the other. The tests of the value of the argument of

causal relation are: (1) Is the cause sufficient to produce the alleged effect? (2) Are other causes ignored that might have produced a similar effect? A failure to apply these tests in much of our popular discussion is readily apparent. For example: An argument that a given tariff produces either good times or hard times plainly fails to take account of other acting causes.

EXERCISES

A. From your own observation or experience, give examples of

1. Testimonial evidence.
2. Circumstantial evidence.

B. If you were attempting to prove that the Mexican people do or do not desire the establishment of a protectorate by the United States over Mexico, what would be the best evidence to present?

C. Mention some circumstantial evidence to prove that Germany was responsible for the World War.

D. Point out the strength or weakness of the following testimonial evidence:

1. A German-American wrote to *Harper's Weekly* on January 1, 1915, as follows: "This war was forced upon Germany by the machinations of Great Britain, France, and Russia."

2. Count Lichnowsky, German Ambassador to Great Britain at the outbreak of the war, says that he attempted to arrange for a conference of European powers after Aus-

tria submitted her ultimatum to Serbia, but that he was blocked in his efforts by his superiors at Berlin.

3. Prior to the outbreak of the war, the German ambassador to Turkey told the American ambassador, Mr. Morgenthau (so the latter states), that he was summoned to a conference at Potsdam early in July, 1914, the Kaiser presiding, at which time the imminence of a European war was discussed and its commencement was deferred two weeks upon request of Germany's bankers, in order to give them time to call in their foreign loans.

E. What kinds of argument are used in the following statements? Point out any fallacies in the reasoning:

1. A system of universal military training has proved desirable for Switzerland; therefore, it should be adopted in the United States.

2. Nations, like individuals, rise, flourish, and decay; we may therefore expect the ultimate downfall of the American republic.

3. When urged to change a certain general during the Civil War Lincoln said, "Don't swap horses in the middle of a stream."

4. We all drank this water without boiling it, and none of us became sick; so this outcry about the danger of typhoid is all nonsense.

5. A democracy cannot care for a colony any better than a debating society can care for a baby.

6. Those who say that athletic victories do not increase the attendance at a school are mistaken; for in the last six years we have defeated our main rival in football five times, and in that period the number of students here has increased from 200 to 500.

7. If one breaks a mirror, a death in the family is sure to follow.

LESSONS 98-99

Refutation

By refutation, or rebuttal, is meant the answering of opposing arguments. It is a general rule in debating that no new argument can be introduced in the rebuttal speech. Additional proof, however, may be offered in answer to any attack upon any argument that was presented in the speaker's main speech.

The principal rule of good rebuttal is: *Answer only the strong arguments against you.* And this is a rule that it is very difficult to carry out in actual practice. In debating any question there are various and sundry arguments more or less related to the question, but which are not vital enough to demand any particular attention, if, indeed, any attention at all. A debater should try to avoid a scattering effect in rebuttal work—hitting at various points without really delivering a solid shot at some vital point. The best form of rebuttal is the strengthening of your argument wherever it has been attacked; recalling the minds of the hearers to the main issues; showing that you have proved your case; showing that your proof is better than that of your opponent; that the lines of argument that you have offered are vital to the discussion, and that they have been established.

DETECTING FALLACIES

Any unsound reasoning is known as a fallacy. The ways of detecting fallacies in the arguments previously mentioned have been suggested in naming the tests of each of these arguments. In addition to the fallacies which may be detected by application of these tests, there are certain special forms which demand a moment's notice:

Ignoring the question.—A debater ignores the question when he presents evidence which has no bearing on the real question under discussion. The fallacy consists in arguing beside the point. This is illustrated by the advice given to a young attorney in a weak case: "Abuse the opposing attorney." So the politician, called upon to reply to a criticism upon some party measure, is apt to indulge in vague talk about "Local Self-Government," "The Constitution," and the like. Another way of ignoring the real question at issue is to do nothing more than to raise objections to the arguments presented on the other side, sometimes called the "fallacy of objections." But merely raising objections is no argument against a claim, provided the reason for it is as favorable as or stronger than the objection.

Begging the question.—This fallacy consists, generally speaking, in asserting what is to be proved. One way to beg the question is by the use of ambiguous terms,—using a word at one time in one sense

and at another time in a different sense. Again, what is known as arguing in a circle, is probably the commonest form of this fallacy. It consists in assuming the truth of a conclusion as a means of proving it. For example, "A prohibitory law should be enacted, for this is the only way to control the liquor traffic," begs the question, since the reason stated really assumes the truth of the main question.

SPECIAL METHODS OF REFUTATION

Reductio ad absurdum.—One of the most effective means of refutation is that of reducing an argument to an absurdity. The debater assumes for the moment that a given proposition is true, and then points out the absurd results to which it leads. Whenever there is a good opening for the employment of this method, it is, by reason of its simplicity and directness, together with the humor that frequently accompanies it, very effective.

The dilemma.—This is really a special form of the *reductio ad absurdum*. It arises when one can show that an opponent's proposition leads to one of alternate results, and then can show the absurdity of each of these results. The opponent is thus placed, as it is commonly said, "between the horns of a dilemma." He who uses this method says, in substance, "The argument on the other side leads to one of two results," or "My opponent takes these two positions,

neither of which can stand; hence his contention falls." The danger is, that the case in point may have more than the two possible outcomes. But when a good dilemma is found, it is a very effective method of refutation.

The method of residues.—This is argument which may be used either in a direct, constructive argument, or in rebuttal. It is also called the argument of logical exclusion. The debater points out certain prominent features of the case in point, and makes these representative or determinative of the whole case. For example: On the question of the solution of the Negro Problem, a student argues that the following embrace all the possible ways of solving the race problem: (1) Educate the Negro and recognize him as an equal co-citizen; (2) Let the two races amalgamate, and become one race; (3) Let the Negro remain a citizen in name, but in reality an inferior and servant; and (4) Deport him to one of our island possessions, and, with the government's aid, let him work out his own salvation. He then argues that only the last of these plans will work. The tests of the method of residues are: (1) All possible phases of the question must be presented, and (2) all the proposed plans or propositions must be refuted except the one the debater wishes to establish. Whenever a question lends itself to this method, it is very effective for use in the opening analysis and for the affirmative argument, as well as in rebuttal.

EXERCISES .

A. Let the members of the class point out the method of refutation used and the fallacies, if any, in the following:

1. The Declaration of Independence says that all men are born free and equal: therefore, the negro is the equal of the white man.

2. So you sympathize with Germany because so many nations are fighting her in this war: I suppose you would sympathize with a highway robber because three policemen had overpowered him.

3. If a student likes his studies he needs no stimulus; if he dislikes his studies no stimulus will avail; but a student either likes his studies or he dislikes them; therefore stimulus is either not necessary or it is of no avail.

4. There are three possible solutions of this problem: x , y , and z . X is impossible, y is absurd; therefore z represents the only possible solution.

B. Let the students gather from current magazines and newspapers examples of fallacies for presentation and discussion in class.

LESSONS 100-125

Ethics of Debating

There are two cardinal principles of debating which should always be kept in mind and put into practice. These are: (1) Be honest, and (2) Be respectful to your opponent and to his arguments.

The necessity of honesty arises in two ways: in the presentation of your argument, and in the handling

of that of your opponent. The form of statement of your argument should be absolutely your own; that is, it should be in your own language, and not copied from some one else. Ideas may be borrowed; as a matter of fact, all of us borrow arguments by the wholesale; but the point is, the way of stating these arguments should be your own work. Of course, if the language of another is stated as quoted matter, that is admissible. Again, whenever you have occasion to restate an argument of your opponent, state it fairly. In this respect the amateur in debate needs especially to watch himself. In the first place, it is foolish to say that your opponent said so and so, when your hearers know better. Any appearance of unfairness in the handling of your opponent's argument only prejudices the hearers against your own argument.

Good debating means a search for and presentation of the truth on each side of a given question. In a really debatable question all of the truth is never on one side. The very idea that a thing is debatable assumes that there *is* another side. Hence, your opponents and their arguments should always be treated with respect. Young debaters frequently make the mistake of opposing everything that is said on the other side, and attempt to annihilate an opponent instead of showing him his errors. It is said of Lincoln that he often surprised young attorneys by the fair and strong statement of his opponent's case.

Whenever a debater uses such expressions as, "He gets up here and foolishly asserts so and so," "He harps about this point," etc., it shows that he has a wrong idea of what debating really is, and the wrong attitude toward those on the other side. Other exhibitions along the same lines are shown when a speaker dramatically challenges his opponents by turning from the audience and addressing them alone, accompanied, perhaps, by a quasi-withering look or gesture; or flaunts an authority in their faces; or otherwise conducts himself in an hysterical manner when there is no special cause for excitement, and when his argument would be far more effective if presented in a more respectful and dignified manner.

Finally, the debaters should remember that the judges are more competent to pass upon the total effect of the argument on each side than are the debaters themselves. The right principle to proceed on is to do the best you can in presenting your argument, and leave the decision absolutely to the judges. Here again reference is had more particularly to the debates in an interscholastic contest. Wrangling over decisions is unsportsmanlike, and accomplishes nothing. The debater should take to heart the advice frequently given in other contests, "Be a good sport." And in debating, as in other things in life, it is fine training for one to learn how to lose as well as how to win.

DELIVERY

Should the debater memorize his argument, or should he speak from full notes, after a thorough study of the question, extemporizing the language at the time of its delivery? No invariable answer to this question can be given to fit all cases. Just how much a debater will depend on a memorized argument will, in turn, depend upon the individual. For the main speech the average high-school student will need to get his argument pretty well in mind. At any rate, it will be necessary for him to write it out in advance, for this insures orderliness and economizes words. But even though the main speech be memorized, it is an excellent plan to give a brief, direct reply to a preceding speaker in opening one's main speech, and to depart from a prepared speech when this becomes necessary to meet the case presented by the opposite side. In any event, the debater, after practice in thinking on his feet, should gradually learn not to depend on a cut-and-dried speech. In refutation, at least, one must learn to depend, at least in part, upon the extemporaneous method. A memorized rebuttal that does not fit the case which the other side has presented, is ridiculous. And it is this very uncertainty, this necessity of being able to meet quickly and effectively new situations as they arise during the give and take of a debate, that renders debating the most flexible, and withal the most stimulating and helpful, of all forms of public speaking.

EXERCISES

A thorough-going course in argumentation and debate, such as might well be offered to mature students in the third or fourth year of the high school, should include an intensive study of masterpieces in argumentation. For this purpose the speeches of Lincoln may well be used as models of style. The Lincoln-Douglas Debates in the "Riverside Literature Series" (Houghton Mifflin Co., Boston) will furnish a convenient text. Following are the opening portions of two of Lincoln's history-making speeches, and each will serve as an excellent example of an introduction to a debate. Note especially his fairness to the other side, the keen analysis and clear statement of issues, the direct discourse by means of the interrogatory, and the simplicity of diction.

"A HOUSE DIVIDED AGAINST ITSELF CANNOT STAND"

ABRAHAM LINCOLN

The introduction to Lincoln's speech of acceptance as candidate for United States Senator at Springfield, Illinois, June 17, 1858.

Mr. President, and Gentlemen of the Convention :

If we could first know where we are, and whither we are tending, we could better judge what to do, and how to do it. We are now far into the fifth year since a policy was initiated with the avowed object, and confident promise, of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only not ceased, but has constantly augmented. In my opinion, it will not cease until a crisis shall have been reached and passed. "A house divided against itself cannot stand." I believe this government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved—I do not expect the house to fall—but I do expect it will cease to be divided. It will become all one thing, or all the other. Either the

opponents of slavery will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or its advocates will push it forward, till it shall become alike lawful in all the states, old as well as new—North as well as South.

INTRODUCTION TO LINCOLN'S ADDRESS AT COOPER'S INSTITUTE,
NEW YORK CITY, FEBRUARY 27, 1860:

In his speech last autumn, at Columbus, Ohio, as reported in the New York Times, Senator Douglas said: "Our fathers, when they framed the government under which we live, understood this question just as well, and even better, than we do now."

I fully indorse this, and I adopt it as a text for this discourse. I so adopt it because it furnishes a precise and agreed starting-point for a discussion between Republicans and that wing of the Democracy headed by Senator Douglas. It simply leaves the inquiry: What was the understanding those fathers had of the question mentioned?

What is the frame of government under which we live? The answer must be, "The Constitution of the United States." . . . Who were our fathers that framed the Constitution? I suppose the thirty-nine who signed the original instrument may be fairly called our fathers who framed that part of our present government. . . . What is the question which, according to the text, those fathers understood "just as well, and even better, than we do now?" It is this: Does the proper division of local from federal authority, or anything in the Constitution, forbid our federal government to control slavery in our federal territories? Upon this, Senator Douglas holds the affirmative, and the Republicans the negative. This affirmation and denial form an issue; and this issue—this question—is precisely what the text declares our fathers understood "better than we."

APPENDIX

PART I

Subjects for Speeches and Orations

The following list of subjects is intended for speeches of not less than 10 or 15 minutes in length. For shorter speeches, suggestive subjects will be found in the exercises at the close of Chapter IV, page 169. In many instances, the subjects that follow should be restated to indicate a definite theme.

1. Democracy and Education.
2. Opportunities for Character-building in School Life.
3. Weak Places in Modern Educational Methods.
4. School Politics and Preparation for Citizenship.
5. Mental Indigestion.
6. The Spoken Word.
7. Our Duty to Our Mother Tongue.
8. The League of Nations to Enforce Peace.
9. Germany as an Outlaw Among the Nations.
10. Valuable By-products That Have Come to America as a Result of the World War (such as Thrift, Conservation, Social Service, Team Work, etc.).
11. The Woe of Belgium.
12. France—"The Sweetheart of the World."
13. Culture and *Kultur*.
14. The Conflict between Anglo-Saxon and Teutonic Civilizations.
15. The Struggle for Liberty.
16. America as a World Power.
17. A Comparison of the Records of America and Germany in Relation to the Uprising in China.
18. American Diplomacy in the Far East.
19. Our Future Relations with the South American Republics.
20. The Future of Russia (China, Japan, etc.).

21. Democracy and Militarism.
22. The Statesmanship of Edmund Burke (or —————) as a Guide for Today.
23. The Defense of the Alamo.
24. The Influence of Pericles (or of Bismarck, Gladstone, Napoleon, Lincoln, Lee, etc.).
25. The Development of a Sense of Nationality Among the American People.
26. The American vs. the English Constitution.
27. The Tyranny of the Mob.
28. The Abridgement of Freedom of Thought, Speech, and of the Press in Times of War.
29. The Initiative of the President.
30. The Function of the Agitator.
31. What Social Classes Owe to One Another.
32. The American Red Cross.
33. The American Red Star.
34. Charity, Wise and Otherwise.
35. The Right to Work.
36. The Increased Powers and Responsibilities of Labor Organizations Resulting from the War.
37. The Gospel of Helpfulness.
38. The Law of Service.
39. Competition vs. Coöperation.
40. War and Commerce.
41. Conquest and Christianity.
42. Materialism vs. Spirituality.
43. America and the Orient.
44. The Puritan and the Cavalier.
45. The New Woman.
46. The Twentieth Century Man.
47. American Heroes.
48. ————— as a Type of American Citizenship.
49. New National Ideals.
50. Poverty and Crime.
51. The Passing of the Saloon.
52. The Little Red Schoolhouse.
53. The Power of Public Opinion.
54. "A Message to Garcia."
55. The Common People.

56. The Heroes of Obscurity.
57. The Clergyman in Politics.
58. The Civilizing Influence of the Engineer.
59. The Hour and the Man.
60. National Progress and Efficiency.
61. The Right of a Country to Be Inefficient if It So Chooses.
62. The Yellow Peril.
63. Czar and Bolshevik.
64. The Age of the Young Man.
65. The Growth of Socialism in America.
66. Needed Changes in Our Immigration Laws.
67. Needed Changes in Our Treatment of Immigrants.
68. The Decline of England as Revealed by the War.
69. Ireland, Her Own Worst Enemy.
70. The Patriotism of Labor Leaders as Shown by the War.
71. The Rights of the Industrial Workers of the World.
72. The New Diplomacy Under America's Leadership.
73. The Bully vs. the Leader in International Relations.
74. Nationalism vs. Internationalism.

PART II

Questions for Debate

The following classified list of questions for debate is suitable, for the most part, for class exercises; a large proportion of them having been tested in this way. It will often be found advantageous to limit general propositions to a particular locality or state.

SCHOOL INTERESTS

1. The school board should take steps to erect a new high-school building.
2. Excepting English, the fully elective system of studies should be introduced into all American high schools.
3. Oral English should be required in all grammar and high-school classes.
4. On the score of mental training public speaking is more valuable than mathematics.

5. As a preparation for life oral composition is more valuable than written composition.
6. Oral reading should be a required study during the first year of high school.
7. English grammar should be required in the high school.
8. Economics should be taught in the high schools.
9. This school should adopt the "Honor System" in conducting examinations.
10. The pupils of a high school should be a self-governing body.
11. Literary society work should be required of all high-school students.
12. This school should have a printing press (swimming tank, lunch room, lantern for slides, moving picture projector, free textbooks, etc.).
13. Compulsory manual training should be introduced into all grammar and high-school curricula.
14. Girls in the high school should be required to take courses in domestic science.
15. Is the study of Greek and Latin essential to a liberal education?
16. The teaching of a foreign language should not be permitted in grades below the high school.
17. The study of the German language should be excluded from the American high schools for a period of ten years.
18. Military exercises and drill should be taught in the high school.
19. At high-school graduation exercises there should be no speaking by members of the graduating class.
20. Secret fraternities should not be permitted in a high school.
21. High-school girls should adopt a uniform dress.
22. Final examinations should be abolished.
23. The "Merchant of Venice" on the whole portrays the Jews in a more favorable light than the Christians. (Write propositions based on other books in the required English literature studies.)
24. The work of students on the school paper and in the literary societies should count as credit towards their graduation.
25. The list of words approved by the Simplified Spelling Board should be generally adopted in the United States.
26. Interscholastic athletics are desirable.
27. Boxing should be introduced as a high-school sport.
28. Football affords a good preparation for life.
29. Passball should be substituted for football.
30. The mile run and the hammer throw should be abolished.

31. Baseball offers a better opportunity for mental training than any of the regular studies in this school.

LOCAL INTERESTS

32. We should have a new school house (City Hall, public bath-house, jail, bridge, library building, etc.).
33. Theatres should be closed on Sunday.
34. Moving picture shows should be allowed to operate on Sunday afternoon and evening.
35. This town (or community) should have a monthly clean-up day.
36. Large cities should have women as well as men on the police force.
37. Smoking should not be allowed on street cars.
38. Pigs should not be allowed within the city limits.
39. The keeping of chickens (horses, cows, dogs, etc.) within the city limits should be further restricted by law. Specific restrictions should be recommended.
40. Billiard and pool rooms should not be allowed in the city.
41. ——— streets should be paved at once.
42. This city should annex the suburb of ———.
43. Sunday baseball should not be permitted on the play grounds of this city.
44. This town should have a public market.
45. We should have a curfew ordinance requiring all children under 16 years of age to be off the streets by 9 o'clock at night, unless accompanied by a parent or someone representing the parents.

GOVERNMENT, ECONOMICS AND SOCIOLOGY

46. In the next Presidential election the candidate of the ——— party should be elected.
47. The discrimination against the Chinese in our immigration laws is unjustifiable.
48. The Chinese Exclusion law should be extended to the Japanese.
49. Every citizen or alien of German extraction who believes that the system of government in Germany is better than that of the United States should be required to return to Germany, free transportation by our Government being given when desired.
50. The United States Government should establish a protectorate over Mexico.
51. The "Jim Crow" laws in the Southern states are unjustifiable.

52. The white citizens of the Southern states are justified in taking all peaceful steps to insure their political supremacy.
53. Labor unions are for the best interests of the laboring classes.
54. The tyranny of organized labor is more threatening than the tyranny of "Big Business."
55. Government by commission (similar to that of Galveston, Texas, or ———) should be generally adopted by the cities of the United States.
56. The business-manager plan of city government similar to that of Dayton, Ohio (or ——— ———), should be generally adopted by the cities of the United States.
57. The President of the United States should be elected for a term of six years and should not be eligible for re-election.
58. The several states should adopt the initiative and referendum.
59. The suffrage should require educational qualifications.
60. Women should be granted the suffrage on equal terms with men.
61. The various state governments should provide for compulsory voting.
62. Independent political action is preferable to party loyalty as a means of securing a reform.
63. The United States Government should own and operate all interstate railroads (telephone and telegraph systems, express companies, etc.).
64. All postmasters should be elected by popular vote of the community that they serve.
65. A nation advanced in civilization is justified in the interests of humanity at large in enforcing its authority upon an inferior nation.
66. Germany is justified in demanding a "sphere of influence" in Russia.
67. The United States should resist—by force, if need be—the colonization of South America by any European power.
68. The annexation of Canada to the United States, if peaceably effected, would be to the best interests of both countries.
69. The time has now arrived when the Monroe Doctrine should be abandoned.
70. The United States should permanently retain the Philippine Islands.
71. All immigrants to this country who cannot read and write some language should be excluded.

72. The federal government should be empowered to compel the arbitration of disputes between public service corporations and organized labor.
73. The cities of the United States should own and operate their street railway systems.
74. The United States and the several states should have an inheritance tax.
75. This state should adopt a system of old age pensions.
76. The several states should establish minimum wage schedules for unskilled laborers.
77. The tenet of socialism to the effect that the government should own and control the sources of production and agencies of distribution is correct.
78. The single tax system should be generally adopted.
79. Switzerland has a better form of government than the United States.
80. The United States Government should adopt universal military training similar to the Swiss system.
81. The English system of government is preferable to that of the United States.

HISTORICAL AND MISCELLANEOUS

82. The Norsemen discovered America.
83. In our war with Mexico the United States was an unjustified aggressor.
84. The imprisonment of Napoleon at St. Helena was justifiable.
85. Lincoln's plan of reconstruction was preferable to the congressional plan.
86. John Brown's raid did more harm than good.
87. The administration of Andrew Jackson did more harm than good to this country.
88. The State of California is justified in her stand against land ownership by aliens.
89. The advertisement of patent medicines should be prohibited by law.
90. Was the invasion of Belgium by Germany justifiable on the ground of "military necessity"?
91. Excessive and unjustifiable loyalty to country caused the World War.

92. Loyalty to one's country is of greater importance than loyalty to humanity at large.
93. In place of competitive armaments for national defense, the United States should stand for collective armaments for international defense against future wars.
94. The United States should refuse to go to war for any cause whatsoever without first referring disputes with foreign nations to some tribunal.
95. A declaration of war should be made only by popular vote.

PART III

Rules for Interscholastic Debates

1. *Eligibility.*—The debating team representing each school shall consist of two students in the same school, who have passing grades in at least three studies at the time of a contest. Former winners of first honors in the state contest are barred.

2. *Question for debate.*—Unless by consent of both teams concerned, the question in all preliminary debates shall be the one assigned for the final contest; and all debaters shall be prepared to speak on either side of this question.

3. *Choice of sides.*—In all contests sides shall be determined either by mutual consent or by lot. Whenever a series of preliminary contests are held, the winning teams in a given contest shall immediately choose sides for the next contest.

4. *Coaching for debate.*—Aside from the bulletins and loan material furnished by the State University, and other reading matter, the assistance furnished contestants in preparing debates shall not exceed the following: (a) aid in outlining the arguments; (b) citing sources of information; (c) correcting errors in English; and (d) suggestions as to delivery. Whenever a debater quotes at any length the words of another, that fact must be plainly stated.

Proof that either member of a debating team has received assistance other than as above specified, or that quoted matter is used without giving due credit therefor, shall disqualify such team in all league contests for that year.

5. *Coaching during a debate.*—In all contests the debaters shall be separated from the audience and shall receive no coaching while the debate is in progress. By “coaching” is meant *viva voce* or other prompting either by the speaker’s colleague or by any other person. A debater may, however, refer to his notes or manuscript when desired.

6. *Exclusion of interested schools.*—It shall be considered dishonorable for the students or teachers of one school to visit the debates of another when the two schools are likely to meet on the same question. It shall be the duty of the presiding officer to enforce this rule, and in case of its wilful violation, such school shall be debarred from further contests for that year.

7. *No interruption of speakers.*—A speaker shall not be interrupted in any manner while he is speaking, either by cheers or otherwise, and the presiding officer shall see that this rule is strictly enforced. However, sincere and courteous cheering at the close of a speech is allowable and desirable.

8. *The time and order of speeches shall be as follows:*

MAIN

Affirmative, 10 minutes.

Negative, 10 minutes.

Affirmative, 10 minutes.

Negative, 10 minutes.

REBUTTAL

Affirmative, 4 minutes.

Negative, 5 minutes.

Affirmative, 4 minutes.

Negative, 5 minutes.

Affirmative rejoinder, 3 minutes.

Either side, if it so desires, may reverse the order of its speakers in rebuttal from that of the main speeches; and either one of the affirmative speakers may take the closing rejoinder.

9. *Judges*.—The judges of the debate shall be three, five, or seven in number, selected on the basis of capability and impartiality. [Note.—Whenever practicable, at least five judges should be appointed.] The judges shall sit apart during a contest, in order to hear the speakers from different parts of the auditorium.

10. *Schools represented not to be known by the judges*.—So far as possible, the judges shall not know the school a debating team represents, the contestants being designated as being on the “affirmative” or “negative” side.

11. *Instruction to judges*.—A copy of the following instructions shall be given to each judge: “The judges, who shall sit apart during the debate, shall judge the contest as a *debate*, voting without consultation ‘Affirmative’ or ‘Negative’ on the merits of the debate, irrespective of their individual opinions as to the merits of the question. In deciding which team has done the more effective debating, the judges shall take into consideration argument and delivery in both main and rebuttal speeches. In cases of doubt (that is, where the two teams are about equally balanced) argument shall be stressed relatively more than delivery and rebuttal work more than the main speeches. At the close of the debate each judge shall indicate his choice by ballot and deliver it to the presiding officer, who shall inspect the ballots in the presence of a representative of each school and announce the decision.”

PART IV

Model Constitution and By-Laws for a Literary or Debating Society

FOREWORD

The following Constitution and By-Laws have been prepared primarily for an organization of students in a school, but may readily be adapted to meet the needs of other organizations with a similar purpose, and should, of course, also be modified by school organizations in accordance with the demands of local conditions. Running comments and suggestions are given in small type enclosed in brackets.

CONSTITUTION OF THE.....LITERARY SOCIETY

PREAMBLE

We, the students of the.....School, appreciating the advantages to be derived from an association which will give us practice in composition, declamation, extempore speaking, debating, and parliamentary practice, do hereby organize ourselves into a literary society for such purpose, and agree to be governed by the following Constitution and By-Laws:

ARTICLE I.—*Name*

This Society shall be known as “The.....Society of theSchool.” Its motto shall be....., and its colors.....

[It is not necessary to have a motto or colors.]

ARTICLE II.—*Members*

SECTION 1. Membership in this Society shall be either active or honorary.

SECTION 2. Any male student of.....School may become an active member of this Society by election at any regular meeting, provided three members do not vote against him, and by the payment of the initiation fee the By-Laws prescribe.

[It is usually better to have boys and girls organized in separate societies.]

SECTION 3. Any person may become an honorary member of this Society by election at any regular meeting, provided three votes do not appear against him. An honorary member shall be exempt from the payment of any initiation or other fee, and shall be entitled to all the privileges of an active member, except voting and holding office; *provided*, however, that an honorary member may be elected to the office of Critic.

[It is well to interest certain older people in the work of the Society by electing several honorary members who will be willing to attend meetings often, to act as critics, and to give advice.]

ARTICLE III.—*Officers*

SECTION 1. The officers of this Society shall be a President, Vice-President, Secretary, Treasurer, Critic, and Sergeant-at-Arms.

SECTION 2. The officers shall be elected by ballot, by majority vote. Their terms of office shall be identical with the school terms, and no person shall be eligible to the same office two successive terms, except that the Critic, if he be an honorary member, may be re-elected.

[Assuming that the school year consists of three terms, there would be, as this section is drawn, three sets of officers each year. It is well to have a change of officers each term, so that more men are given experience in the offices. However, if the school year is not divided into three terms, but into four quarters, each set of officers should serve about eight weeks, so as to have four sets a year. This is enough. It may be advisable to fix definite dates for the meeting-periods. Do not make them too long. Avoid encroaching upon examination week or the holiday season, and especially avoid prolonging the spring term meetings too far into the warm weather. Let the periods for society work be short, vigorous, and full of life while they last.]

SECTION 3. The officers shall be elected and installed at the last meeting of each term.

SECTION 4. If a vacancy occurs in any office, the Society shall forthwith hold an election to supply such vacancy. The officer so elected shall be installed at once.

ARTICLE IV.—*Duties of Officers*

SECTION 1. It shall be the duty of the President to preside at all meetings; to appoint officers *pro tempore*; to appoint all committees not otherwise provided for; to hear and pass upon excuses for

absence, non-performance of duty, disorder, etc.; to see that all meetings are conducted in an orderly manner and that parliamentary procedure and this Constitution and By-Laws are duly followed.

SECTION 2. It shall be the duty of the Vice-President to perform all the duties of the President in the absence of the latter.

SECTION 3. It shall be the duty of the Secretary to call the roll of members at each meeting and note all absences; to keep a record of the proceedings of the Society at each meeting and to read the same from the minute book at the following meeting; to furnish the President at each regular meeting with a list of all members, officers, or committees that have special duties to perform or reports to make or that have failed to perform their duties; to do the correspondence for the Society not otherwise provided for; to give notice of special meetings, and to perform such other duties pertaining to his office as may be required of him by the Society.

SECTION 4. It shall be the duty of the Treasurer to take charge of all moneys belonging to the Society; to keep an accurate account of all receipts and expenditures, and at the last regular meeting of his term of office to make a report of such receipts and expenditures, which shall be included by the Secretary in the minutes; and to turn over to his successor in office all books, moneys, and other property in his possession belonging to the Society.

[The Society should buy for the Secretary and Treasurer suitable record books. The Secretary should be provided with two books, one for recording the minutes and the other to contain a copy of the Constitution and By-Laws and the signatures of members received from time to time. These books should be large and well bound; it is always interesting and sometimes necessary to have the old books to which to refer.]

SECTION 5. It shall be the duty of the Critic to comment upon the literary exercises at each meeting, offering criticisms and suggestions for the good of the Society and its members.

[As previously suggested, an honorary member may be the regularly elected Critic. Sometimes it is advisable to appoint some visitor as Critic for a particular meeting.]

SECTION 6. It shall be the duty of the Sergeant-at-Arms to act as doorkeeper; to distribute and collect ballots in voting; to enforce the orders of the Chair, and to report to the Chair the names of all members guilty of disorderly conduct, the names of those who leave the room during the exercises without the permission of the Chair,

and of those who in any manner interfere with the proceedings of the Society.

ARTICLE V.—*Program Committee*

At the first meeting of his term of office, the President shall appoint two persons who, together with himself, shall act as a Program Committee. It shall be the duty of this Committee to make out the programs for the literary exercises, including the selection of questions for debate, and report each program to the Society at least two weeks in advance. This Committee shall so arrange its programs as to place each active member upon a program at as regular intervals as is practicable. The Society may modify or completely change any program in the meeting at which it is reported. Each Program Committee shall hold office until the first meeting of the succeeding term.

[It will frequently be advisable to place a teacher or other honorary member upon the Program Committee. The Committee should have some regular place to post the programs for two weeks in advance, so that no member can fail to know when he is to appear. The Program Committee holds over one week after the installation of officers in order that the continuity of programs may not be destroyed.]

ARTICLE VI.—*Amendments*

This Constitution may be amended at any regular meeting by two-thirds vote of members present and voting, *provided*, however, that a proposed amendment must be submitted in writing at a regular meeting and lie on the table at least one week.

BY-LAWS

ARTICLE I.—*Meetings*

SECTION 1. The regular meetings of the Society shall be held onof each week at.....o'clock.

SECTION 2. A special meeting may be called by the President on his own motion and must be called upon request of five members. The President shall see that the Secretary gives due notice of such meeting.

SECTION 3. One-third of the active members shall constitute a quorum.

SECTION 4. All questions of parliamentary procedure not provided

for in the Constitution and By-Laws and in this Bulletin shall be governed by Roberts' "Rules of Order."

ARTICLE II.—*Order of Business.*

SECTION 1. The regular meetings of the Society shall observe the following order of procedure:

1. Roll call.
2. Reading and adoption of minutes.
3. Installation of officers.
4. Election and initiation of members.
5. Literary exercises:
 - a. Music.
 - b. Oration or declamation (or both).
 - c. Appointment of judges in debate.
 - d. Debate.
 - e. Decision of Judges.
 - f. Extemporaneous discussion (three-minute limit) and parliamentary practice.
 - g. Critic's report.
6. Hearing of excuses for absence, tardiness, etc.
7. Reports of committees.
8. Reports of officers.
9. Election of officers.
10. Unfinished business.
11. New business.
12. Suggestion for good of Society (including addresses by visitors).
13. Reading of programs for next two meetings.
14. Adjournment.

[Nos. 3 and 9 will, of course, be passed over except at certain meetings, and the literary program will be modified as desired. The oration or declamation should not be more than five or six minutes in length—especially if both are included in a program. The Program Committee should guard against making the exercises so long that they become tiresome. Let the program be relatively short and snappy. One or two public programs should be arranged each year. These might well include, by arrangement with the school authorities, the final preliminary contests in debate and declamation for interscholastic contests. Get citizens to offer prizes to the winners in the local contests.]

SECTION 2. In the regular debates of this Society there shall be three speakers on each side. Each speaker shall have six (6) minutes for the main speeches, alternating affirmative-negative, and the leader

on each side shall have three (3) minutes for rebuttal after the main speeches are finished, the affirmative leader having the last rebuttal.

[The time as given may be varied as desired, but it should be shortened rather than increased. Three on a side are enough for a successful debate. If the membership is small, two on a side might be better.]

ARTICLE III.—*Installation of Officers*

The installation of officers shall be conducted in the following manner: The retiring Sergeant-at-Arms shall escort the newly-elected officers before the Chair, and the retiring President shall administer the following oath of office: “Do you, and each of you, promise to support the Constitution and By-Laws of this Society, and to discharge to the best of your ability the duties of the office to which you have been elected?” Upon receiving an affirmative answer to this oath, the retiring President shall declare the officers duly installed, and surrender the Chair to his successor.

[During the administration of the oath, the members of the Society should stand, and the new officers should raise their right hands.]

ARTICLE IV.—*Initiation of Members*

Newly elected active members shall be initiated in the following manner: The Sergeant-at-Arms shall bring the member-elect before the President, who shall read to him the Preamble of the Constitution, and say: “Do you solemnly promise upon your honor as a gentleman to support the Constitution and By-Laws of this Society, to discharge to the best of your ability all duties required of you, and to labor in all honorable ways for its advancement?” Upon receiving an affirmative answer the President shall direct the member-elect to sign the Constitution and to pay his initiation fee, after which the President shall say: “Mr..... I now take pleasure in extending to you a cordial welcome to our organization and in declaring you entitled to all the advantages and privileges of a duly initiated active member of this Society.”

ARTICLE V.—*Fees, Dues, and Taxes*

SECTION 1. Each member of the Society shall pay an initiation fee of \$1.

SECTION 2. The dues of each member shall be 25 cents a term.

SECTION 3. By a two-thirds vote of the members present and voting, the Society may levy a tax equally upon all active members.

[Fees and dues will, of course, vary with different localities. It is a good plan to make a member feel, by the payment of an initiation fee, that it is worth something to belong to the Society. Further, if the Society intends to send representatives to interscholastic contests the traveling expenses of the contestants chosen should be provided for in advance.]

ARTICLE VI.—*Fines and Delinquencies*

SECTION 1. The following shall be finable offenses in the amounts as stated:

(a) Disorderly conduct during a meeting of the Society, 5 cents to 25 cents.

(b) Failure of an officer or committeeman to perform his duty, 25 cents.

(c) Failure of any member to appear on the program as assigned, 25 cents.

(d) Absence from any meeting without valid excuse, 25 cents.

(e) Leaving the room during a meeting without permission, 5 cents.

(f) Any offense not included in the above, in the discretion of the President, not over 25 cents.

A valid excuse for (b), (c) and (d) above shall be absence from town, or sickness. All excuses for above offenses shall be considered and passed upon by the President under the proper order of business, and his decisions thereon can be overruled only by a two-thirds vote.

SECTION 2. Any member who is two weeks in arrears in the payment of any fees, dues, taxes or fines, shall be reported to the Society by the Secretary and Treasurer conjointly. The President shall thereupon appoint a special committee to wait upon such delinquent member and report at the next meeting. In case no satisfactory excuse is reported, such delinquent member shall be suspended from the Society, and in case arrearages are not arranged for at or before the next regular meeting, such member may be expelled; *provided*, however, that the Society may, by a two-thirds vote of the members present and voting, remit any fees, dues, taxes or fines in such special cases as may seem to require such action.

SECTION 3. All fines shall be levied by the President, except fines for disorderly conduct during a meeting, which shall be levied by either the President or the Sergeant-at-Arms.

[The provisions of the preceding article may seem over-refined and rather severe, and some societies should doubtless change or omit them. It should be remembered, however, that the success of any society depends upon the faithfulness of its individual members. Delinquents and drones will demoralize the whole body, and the Society is far better off without them. If this article is retained, it should be strictly enforced; it should be administered with discretion, but at the same time with no lack of backbone.]

ARTICLE VII.—*Miscellaneous Provisions*

SECTION 1. No member can honorably sever his relations with this Society until all his financial obligations to it are settled.

SECTION 2. Voting shall be either *viva voce*, by the uplifted hand, or by rising vote. Upon request of three members any vote shall be taken by ballot.

SECTION 3. Unless otherwise provided in the Constitution and By-Laws, a majority of the votes cast shall be requisite for election or the carrying of any motion.

SECTION 4. It shall require a two-thirds vote of the members present (a) to suspend any of the By-Laws of this Society or (b) to adjourn before the regular order of business is finished.

ARTICLE VIII.—*Amendments*

Any article or section of these By-Laws may be amended at any regular meeting by a two-thirds vote of the active members present and voting.

PART V

Rules of Parliamentary Procedure

FOREWORD

Every American citizen should know at least the simpler rules of parliamentary law. It is sometimes said that a man who understands parliamentary procedure may get what he wants. At any rate, a person who does not know how to proceed before a deliberative assembly is very seriously handicapped. In the course of time a large number of rules have been formulated to govern the actions of assemblies. We shall make no attempt to go into the details and the finer points regarding such rules. The rules that follow are those which every citizen ought to know, and will usually be found sufficient for the

conduct of a literary or debating society. It would be well for the members of a society, and particularly the president, to have at hand a standard treatise on parliamentary law such as Roberts' "Rules of Order," and to devote five or ten minutes occasionally at the meetings to drill in procedure.

It should be borne in mind that parliamentary rules are for the purpose of assisting in dispatching business, and not to prevent or hinder. True, one is wholly justified in raising questions of procedure relative to a motion which he is either favoring or opposing, but he who raises technical objections merely for the purpose of showing his knowledge of parliamentary law is a public nuisance.

ORGANIZATION OF THE SOCIETY

The ordinary procedure in presenting and deciding matters before a meeting can be illustrated by considering for a moment the organization of a literary or debating society. Suppose a few students are interested in public speaking and debating and wish to form an organization for the study and practice of these arts. They meet together informally and talk over the prospects for a successful society. If prospects seem encouraging, a notice is given of a time and place of meeting for the organization of such a society. Upon meeting someone rises and says, for instance, "Gentlemen, since we have decided to form a literary society, I suggest that we proceed to business. I nominate Mr. Smith for temporary chairman of the meeting." Someone seconds the motion, and the member making the nomination puts the question. Mr. Smith is declared elected and takes the chair. The chairman then calls for nominations for a temporary secretary, and Mr. Jones rises and says, "Mr. Chairman."

Chairman: "Mr. Jones."

Mr. Jones: "Mr. Chairman, I nominate Mr. Thompson."

The chair then calls for other nominations, and if there are none he puts the question, and Mr. Thompson is declared elected. The meeting is then organized and can proceed to business, the temporary secretary keeping full minutes of what takes place. The next step would usually be to appoint a committee to draw up a constitution and by-laws for the organization, or, if it is desired to use the constitution in this bulletin, the meeting could at once take up the discussion of it, section by section, making any changes they desire. Whenever the constitution is adopted, the next thing is to elect the permanent officers. These officers may be installed at this or at a second meeting.

As soon as the installation takes place the president should at once appoint any standing committees provided for in the constitution. A program should be arranged for the next meeting, and thereafter the meetings should be conducted in accordance with the "Order of Business" as specified in the by-laws.

All business is introduced to the society in some form of a resolution or motion. The general form of presenting a motion has been shown above. In dealing with a motion, these four steps are always to be observed:

(1) A member rises from the floor and, after addressing the chair and securing recognition, presents his motion.

(2) After the motion has been seconded, the presiding officer states it. It is then before the assembly for such discussion as may be desired.

(3) When the debate is closed on the motion, the question is put to vote by the chairman.

(4) The result of the vote is announced by the presiding officer.

GENERAL TERMS

Quorum.—The usual practice in any deliberate society is to require the presence of one-half of the active membership to transact any business, except to adjourn, which may be done by any number. If there is really no objection to the business to be transacted, the question of a quorum need not be raised. The by-laws of the society may prescribe a different number to constitute a quorum.

Voting.—Except as otherwise provided in the by-laws, voting on a motion or resolution is usually done *viva voce*. That is, all in favor of the motion say "Aye," all opposed "No." In case of a tie the chairman's vote decides. In case of doubt as to the result of a vote, any member may call for a rising vote, or the chairman himself may, of his own accord, call for such a vote. When it is desired to keep secret how individuals vote on a question, a motion may be made to vote by ballot. By a majority vote the society may also order the secretary to call the names of members to vote on any motion. If in favor, a member votes "Aye," if opposed, "No."

Reports of Committees.—Under the regular order of business the chairman of the committee secures the floor and says, "The committee on.....begs leave to report that.....(gives report)..... all of which is respectfully submitted." A minority of the committee differing from the majority may also present a report in the same manner.

CLASSIFICATION OF MOTIONS

Motions are usually divided into four general classes: Principal, Privileged, Incidental, and Subsidiary.

Principal motion.—Any motion which brings original business before the house is known as the principal motion, or the main question, after it has been put by the presiding officer. It is the general rule that when the main question is regularly before the house no other question can arise unless it be a motion offered for the purpose of aiding in the disposition of the main question. The purpose of motions affecting the main question before the house may be indicated as follows:

1. If a member desires entirely to shut off further action on the subject, he makes a motion either (a) to lay on the table, or (b) to postpone indefinitely.

2. If a member desires to put off to some future time action on any matter, he makes a motion either to (a) postpone to a certain time, or (b) to lay on the table.

3. If a member desires to stop further discussion and bring the main question at once to vote, he makes a motion either (a) for the previous question or (b) to limit debate.

4. If a member is generally favorable to the principal motion, but wishes to have it passed in a modified or altered form, he makes a motion either (a) to commit, refer, or recommit to a committee, or (b) to amend.

5. If a member desires that the action of a society already taken on some matter be changed, he makes a motion either to reconsider or to rescind.

6. If a member thinks that the society is not proceeding according to parliamentary rule, he rises to a point of order; and, if his point of order is not sustained by the presiding officer, he may appeal from the decision of the chair.

PRIVILEGED MOTIONS

Let us now look at the various specific motions a little more in detail. Certain of these are called "privileged" because they are entitled to precedence over all other motions. Generally speaking, they are always in order, and any other matter or business must yield to them. The privileged motions are as follows:

1. *To adjourn.*—The motion simply to adjourn (that is, unqualified), although always in order, has the following limitations: It

supersedes all other questions except fixing the time for the next meeting; it cannot be received while a member is speaking unless he consents to give way for that purpose; it cannot be entertained while a vote is being taken upon another motion; it cannot be debated, amended, committed, postponed, reconsidered, or laid on the table. It cannot, after being once voted down, be renewed unless other business intervenes. If qualified as to time, or in any other manner, a motion to adjourn ceases to be privileged and becomes a main question.

2. *Questions of Privilege*.—This has reference to the rights and privileges of the assembly and of its members. It does not require a second; a majority carries the motion. It can be amended, debated, committed, postponed, reconsidered, or laid on the table. The form of presenting a question of privilege is as follows:

Member: "I rise to a question of privilege." Chairman: "State your question." Member: "I am charged with —." The chairman makes a ruling which is subject to appeal from the decision of the chair.

3. *Order of Business*.—The order of business as fixed by the by-laws must be followed at each meeting unless changed by a two-thirds vote of the society. A motion for a special order does not require a second, requires two-thirds vote for passage, is not debatable, cannot be amended, postponed, reconsidered, or laid on the table, and is not subject to previous question.

INCIDENTAL MOTIONS

These motions are entitled to precedence over all except privileged questions, and must be disposed of when they arise.

The incidental motions are as follows:

Questions of Order.—When a point of order is raised, the chairman makes a ruling which stands as final unless the assembly takes the matter into its own hands by an appeal from the decision of the chair. A motion to appeal from the decision of the chair requires a second, requires majority vote, is not debatable (as a general rule), cannot be amended, committed, or postponed, cannot be renewed after once decided, is not in order when another appeal is pending. In case of a tie vote the chair is sustained. The procedure in an appeal from the decision of the chair is as follows: Member: "I rise to a point of order." Chairman: "State your point." The member then states his point, the chairman making his ruling thereon. Member: "I appeal from the decision of the chair." Chairman: "The ques-

tion is, 'Shall the chair be sustained?' or, 'Shall the decision of the chair stand as the decision of the assembly?' ''

2. *To Withdraw a Motion*.—When a motion is regularly made and seconded, it cannot be withdrawn except by a vote of the assembly. This is accomplished by a motion that the member be allowed to withdraw his motion. This is decided by a majority vote, does not require a second, cannot be debated, amended, committed, or postponed, is not subject to previous question, can be reconsidered or laid on the table.

3. *To Suspend a Rule*.—Whenever it is desired to depart from the regular order of business, a motion to suspend the rule is in order. In case there is no objection to doing a thing contrary to rule, there is no need for a motion. The constitution and by-laws of the society, however, cannot be suspended. A motion to suspend a rule requires a second, requires a two-thirds vote, cannot be debated, amended, committed, postponed, reconsidered, or laid on the table. It cannot be renewed at the same meeting. An undebatable question cannot be made debatable by suspending the rule.

4. *To Reconsider*.—When a motion has once been duly passed it cannot be reconsidered by the society, except by formal motion. A motion to reconsider a main question must be made by someone who voted for it when the motion was carried (else a majority might indefinitely prolong the debate), and it must be made at the same or the next succeeding meeting. If the motion to reconsider is lost, the main question is finally disposed of; if the motion to reconsider is carried, the main question is again before the house. A motion to reconsider requires a second, majority vote, is debatable if the main question to which it refers is debatable, cannot be amended, committed, postponed, or reconsidered. It can be laid on the table, not tabling the main question. An assembly cannot reconsider motions to adjourn, to suspend the rules, or to reconsider. If a motion to reconsider is carried, the original question is again before the house as if it had never been acted on.

SUBSIDIARY MOTIONS

The object of subsidiary motions is to postpone or modify action on the principal motion, definitely or indefinitely; i. e., they help to dispose of main questions and have to be decided before the main question to which they apply. They yield to privileged or incidental questions. The subsidiary motions are:

1. *To Lay on the Table.*—This motion is usually resorted to when it is desired to put aside a question either temporarily or more or less indefinitely. A motion laid on the table may be taken up again whenever the assembly so desires. It cannot be debated, committed, amended, or postponed, is not subject to previous question, and cannot be laid on the table. If carried, this motion lays on the table the principal motion and all secondary to it.

2. *Previous Question.*—The object of this motion is to shut off further debate and to bring the main question to a vote at once. It applies only to debatable questions. If carried it puts the main question without delay before the house. It requires a two-thirds vote, must be seconded, cannot be debated, amended, committed, or postponed, is not subject to previous question, cannot be reconsidered if lost, can be reconsidered if carried. It can be laid on the table—carries with it entire subject—main and secondary motion. If lost, it leaves the main question as before open to debate. Resort to this motion is sometimes called applying the “gag law,” and should be resorted to only when the discussion of a motion has been unnecessarily prolonged. The form of the motion is as follows: Member: “I move the previous question.” Upon receiving a second, the chairman puts the motion as follows: “Shall the main question be now put?”

3. *Postpone to Time Certain.*—When the assembly is willing to consider a motion, but not at a time when it is made, the motion to postpone to a definite time is in order. Such a motion requires a majority vote, can be debated, can be amended as to time, cannot be committed or postponed. A question postponed to a time certain can be taken up before that time arrives by a two-thirds vote.

4. *To commit, refer, or recommit.*—When an assembly is not ready to vote on a question, such question may be sent to a committee for consideration and report, or it may be referred to a special committee, or, if the assembly wishes further action by a committee, it may be recommitted to such committee.

5. *To amend.*—A motion to amend is properly a motion friendly to the proposition to be amended, its object being to correct or improve the form or statement of the principal motion. Amendments are made by the insertion, addition, substitution, or omission of words or sentences. In general, a motion to amend is subject to the same rules as the question to which it is applied. If a main question is committed, postponed, or laid on the table, it takes all amendments

with it. An amendment is always put before the main question. An amendment to an amendment can not be amended; if one amendment to an amendment is not satisfactory, it must be voted down and another substituted. An amendment must be germane to the motion which it seeks to modify; that is, it must not relate to a wholly different matter.

By way of summary, the following are

Questions not debatable: Points of order, motions to adjourn, for the previous question, to lay on the table, and to change the order of business.

Motions not requiring a second are: Nominations, questions of privilege, orders of the day, objection to the consideration of a question.

Motions requiring a two-thirds vote to carry are: To change the order of business, to suspend a rule, previous question, objection to the consideration of a question.

Finally, let it be said again that the procedure in all deliberative bodies should be carried on in an orderly manner, and it is better for school literary societies to train themselves in excessive care for forms of procedure rather than to conduct meetings in a slipshod fashion. The president should see that order is duly preserved; that all motions are made in due form; that there is only one matter of business considered at a time; that all discussion be limited to the motion before the house; and that, after a member has secured the floor in proper form, he be heard without interruption, except on a point of order.

PART VI

Bibliography

The following selected list of books, classified according to the chapter-headings of this book, is by no means exhaustive. It is intended to include some of the better books which should be in a well equipped high-school library.

A. ORAL READING AND DECLAMATION

Bassett, *A Handbook of Oral Reading*. \$1.60. Houghton Mifflin Co., Boston. An elaborate treatment of the subject, and a good reference book for the teacher.

- Bolenius, *The Teaching of Oral English*. \$1.20. J. S. Lippincott Co., Philadelphia. Suggestive for oral composition work, especially in the grades below the high school.
- Brewer, *Oral English*. \$1.00. Ginn and Co., Boston. Stresses oral composition. Contains a large number of topics for various stages of the work.
- Davis and Bridgeman, *Three Minute Declamations for College Men*. \$1.25. Hinds, Hayden and Eldredge, New York.
- Frink, *New Century Speaker*. \$1.10. Ginn and Co., Boston. Contains prose selections for declamations.
- Houghton, *The Elements of Public Speaking*. \$1.20. Ginn and Co., Boston.
- Hyde, *Reader and Speaker*. \$1.10. Ginn and Co., Boston. Contains declamations consisting of both prose and poetry, with an introductory treatise on the technique of delivery.
- Knowles, *Oral English*. \$1.28. D. C. Heath and Co., Boston. In content the plan is analogous to the present text. Appendices contain suggestive topics for speeches.
- Lewis, *American Speech*. \$0.80. Scott, Foresman and Co., Chicago.
- Shurter, *Public Speaking*. \$0.90. Allyn and Bacon, Boston.
- Winning Declamations and How to Speak Them*. \$1.25. Lloyd Adams Noble, New York. Selections of both prose and poetry.
- American Oratory of To-day*. \$1.50. Hinds, Hayden and Eldredge, New York. Contains five-minute prose selections for declamation.
- Patriotic Selections*. Lloyd Adams Noble, New York. Prose and poetry of the World War.
- Smith, *Oral English for Secondary Schools*. \$1.00. The Macmillan Co., New York. Primarily a text on oral reading and declamation, with selections for practice.

B. SPEECH COMPOSITION

- Bradley, *Orations and Arguments*. \$1.00. Allyn and Bacon, Chicago. A collection of classical speeches.
- Knapp and French, *The Speech for Special Occasions*. \$1.10. The Macmillan Co., New York. Contains examples of various types of speeches, with an introductory treatment of "The Occasional Speech."
- Phillips, *Effective Speaking*. \$1.50. The Newton Co., Chicago. Standard college text on speech composition and an excellent treatise for reference.

- Shurter, *The Rhetoric of Oratory*. \$1.10. The Macmillan Co., New York. A college text on oratorical composition.
- Masterpieces of Modern Oratory*. \$1.00. Ginn and Co., Boston. A collection of fifteen speeches, edited with introduction and notes.
- Representative College Orations*. \$1.35. The Macmillan Co., New York. A collection of typical orations delivered in college oratorical contests.
- Winans, *Public Speaking*. \$1.60. The Sewell Publishing Co., Ithaca, New York. In large part a treatise on speech composition, but the treatment also includes the subjects dealt with in Chapters I and III of the present text. This is a college text, but a good reference book for the teacher.

C. EXTEMPORE SPEAKING

- Bautain, *The Art of Extempore Speaking*. \$1.50. Scribner's Publishing Co., New York. This is the pioneer modern text on this subject by the distinguished French author. Parts of the treatise would be suggestive and helpful to the teacher by way of a reference book.
- Mosher, *The Essentials of Extempore Speaking*. \$1.00. The Macmillan Co., New York.
- Pearson and Hicks, *Extempore Speaking*. \$1.25. Hinds, Hayden and Eldredge, New York.
- Shurter, *Extempore Speaking*. \$0.90. Ginn and Co., Boston.

D. DEBATING

- Alden, *The Art of Debate*. \$1.00. Henry Holt and Co., New York.
- Baker and Huntington, *The Principles of Argument*. \$1.25. Ginn and Co., Boston. This is a pioneer and standard text, but it is adapted for college rather than high-school classes.
- Brookings and Ringwalt, *Briefs for Debate*. \$1.25. Longmans, Green Co., New York.
- Gardner, *The Making of Arguments*. \$1.00. Ginn and Co., Boston.
- Lyons, *Elements of Debating*. \$1.00. The University of Chicago Press.
- Nichols, *Intercollegiate Debate*. 4 volumes. \$1.50 each. Hinds, Hayden and Eldredge, New York.
- University Debaters' Manual*. \$1.80. H. W. Wilson Co., New York.
- These volumes contain full reports of the speeches delivered in many

of the most important intercollegiate debates held in the United States in recent years.

Pattee, *Practical Argumentation*. \$1.00. The Century Co., New York.

Robbins, *High School Debate Book*. \$1.00. McClurg and Co., Chicago.

Ringwalt, *Briefs on Public Questions*. \$1.00. Longmans, Green and Co., New York.

Shurter, *How to Debate*. \$1.35. Harper Bros., New York.

One Hundred Public Questions Briefly Debated. \$1.35. Hinds, Hayden and Eldredge, New York. This book contains outlined arguments, affirmative and negative, together with references. The outlines are not as full as those given in the two other books containing briefs listed above.

In addition to the foregoing, Bliss's *New Encyclopedia of Social Reform*, found in most libraries, is an excellent book for securing the essential facts regarding present day public questions, and very often gives the outlined arguments for and against debatable questions. The H. W. Wilson Co., New York, has selected arguments on the affirmative and negative sides of a number of public questions in the *Debaters' Handbook* series, each volume \$1.00. The Extension Department of your State University will probably be able to furnish material on a number of subjects.

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